

Town and Country
* House Painting *



Harrison Bros. & Co.
Philadelphia and New York.

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TOWN AND COUNTRY HOUSE PAINTING.

Thirty-five Colored Illustrations,

SHOWING THE EFFECT OF

VARIOUS COMBINATIONS OF COLORS

ON

HOUSES, COTTAGES AND VILLAS OF DIFFERENT DESIGNS OF ARCHITECTURE

TOGETHER WITH

Hints on Painting and Other Useful Information.

EDITED AND DESIGNED IN THE PAINT DEPARTMENT OF HARRISON BROS. & CO.

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TOWN AND COUNTRY HOUSE PAINTING.

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TOWN AND COUNTRY HOUSE PAINTING.

INTRODUCTION.



ONE of the most marked and hopeful features of our day, as showing increased refinement, is the tendency displayed toward a more cultivated taste in coloring and design. There is a desire apparent everywhere, growing with, and from, the advancing tendency of the age, to shake off the bonds of custom, and depart from the beaten tracks of bad taste or disfigurement, which, in matters of decoration, have so long held supreme control. We may laugh at the eccentricities of the so-called "Æsthetes;" but, after all, they have served, and are serving, a useful purpose in calling attention to questions of color and harmony and exciting discussion: their oddities are for a day and will die with, if not before, them; but the germs of thought they plant will grow and live after them. Extremes will cure themselves, and moderation come, refined, from the crucible of time. The yearning for the beautiful, the longing for harmony and gratification of the eye, is general; there is evidence of it on every hand; evidence of an advancement in taste and of progress in the cultivation of artistic ideas. The march of culture is not confined to the educated alone, but may be seen among the masses as well; it is apparent in the homes of the people, not alone in the mansions of the wealthy, and it extends to even the simpler articles of household use.

It is to be regretted that, while attention has been devoted—and with marked success—to interior embellishment, the same progress has not been made in exterior decoration. The wall

papers and frescoing of the present day show clearly the effort of artistic minds devoted to the attainment of beautiful and harmonious effects; but the same, unfortunately, cannot be said, as a rule, of outside painting. There is undoubtedly a general inclination for improvement in the direction indicated; but there have been difficulties heretofore in the way of progress, which it is one of the objects of this work to remove.

The day when nearly every building was painted white, and window blinds green, has passed away—it was followed by the use of tints, and this, in turn, has now given way to the employment of bolder and richer coloring. The style in favor at present is really nondescript; but may be designated as English Cottage, or Queen Anne. Contrasts of striking and original character are now sought for, and there is relief from the sameness which previously existed. The change is a good one; but there have been obstacles to its effectual carrying out, which have hampered progress and brought about, in many cases, the use of incongruous combinations of colors. The main difficulty with the owner of property is in determining the contrasts which he wishes to arrive at. He may have an idea in his own mind of what he desires, but cannot put it properly in practical form. The terms buff, drab, olive, &c., applied to colors, are indefinite; they apply to so many different shades or variations—light or dark—that they are not sufficiently descriptive. Even when the colors themselves are shown by means of what are known as "Sample Cards," there is still bewilderment owing to its being impossible, from such samples

to determine the effect of the colors when applied upon a building; nor can the result of different contrasts be arrived at. Even if the choice of colors is left to the painter, the result is often unsatisfactory, because, though perhaps an excellent workman, he may be deficient in taste or originality. In many cases some building which has attracted attention is taken for a guide, and the design copied without regard to applicability of style or surroundings. In this way frequently comes the sameness or incongruity, which so often offends the eye, even in residences of pretension, where, from the means and taste of the owner and opportunities presented by the architecture, something better might be expected. It is to remedy the difficulty mentioned that this work has been prepared. The illustrations show different varieties of buildings in various combinations of colors, thus enabling suitable selections to be made, according to desire and circumstances. The publishers believe that the method adopted for the presentation of the different styles of painting, will do away with uncertainty as to the effect of the contrasts produced by colors, serve to educate and direct popular taste, and prove a most valuable aid to the painter and property-owner in questions of decoration.

PAINTS—WHAT TO USE.

The paints chosen for the illustrations in this work, and which we recommend for use, are our "Town and Country" Ready-Mixed Paints. These paints are considered standard both in beauty and quality. Not only does the fact of their being prepared in a number of appropriate shades render them a great convenience to the painter; but their use is also commended, for the reason, that no work of similar richness and durability can be produced by ordinary pure White Lead, tinted and prepared in the usual way. We are aware that there is prejudice in the minds

of some against Ready-Mixed Paints; but it is entirely without justice so far as the "Town and Country" brand is concerned. It is true that Ready-Mixed Paints are largely sold, which are deceptive and poor; but it would be just as reasonable to condemn all time-pieces, because some may not show the hour rightly, as to condemn all Ready-Mixed Paints, because some are undoubtedly inferior.

In answer to the advice of those who would prefer the employment of White Lead, mixed and tinted in the old fashioned and ordinary way, it may be said, that the reasons for such advice are various—namely:—Conservatism, or natural preference for the methods learnt during apprenticeship and the acquired practice of a life-time; distrust of Ready-Mixed Paints, excited by the numerous worthless brands which are offered for sale; apprehension that the new departure, or use of paints ready-mixed, may injure the painters' craft, through doing away, in some measure, with necessity for the employment of skilled labor. These reasons are based on misconception. The world has moved since old-school painters learnt their trade—it has moved not merely in the domain of steam, electricity and general science; but also in the art of preparation and improvement of paints. The day when dry pigments had to be mixed with oil, by means of slab and muller, laboriously by hand, passed away some years ago, and was succeeded by grinding, done by the manufacturer on a large scale, by steam, in powerful and properly adapted mills. This change brought infinite benefit and relief to the painter by enabling him to procure his material in more economic and convenient form, and by furnishing him with pigments much more finely prepared than his own crude and inefficient methods had previously enabled him to obtain. Even under this system, though advantageous as compared with the old, the workman has been under the disadvantage of having to thin down and tint his White Lead, and bring it into condition for use. This has involved not only waste of time, labor and material; but, even when the work is done, there are practical

reasons why the results from paints so prepared are not satisfactory. The process of mixing is troublesome and wasteful, owing to a number of different ingredients—Oil, Turpentine, White Lead, Colors and Dryer—having to be got together, and in uncertain quantities. The tinting has to be done by the eye, by guess-work, so that, even where the painter is expert in arriving at different shades of color, it is difficult to obtain continued uniformity. Variations are constantly apparent between mixings made at different times. The work being done by hand, by means of a stick, is naturally defective, and measurements, being by rule-of-thumb, are naturally irregular.

The change of the present day to paints ready-mixed, or entirely prepared, for use, is in conformity with the general advancement of the age—there is nothing in it revolutionary or extraordinary; it is simply a step of natural progression; just as the grinding of dry paints, by hand by slab and muller, was succeeded by the employment of steam machinery, so has the mixing by hand of paste paints, by means of a stick, into a condition for use, been superseded also, in its turn, by the use of mechanism specially designed. It is merely a repetition of the story we see everywhere around us; manual labor with its drudgery, want of uniformity, and want of completeness, giving place to the perfection of scientific appliances. Is it not reasonable to suppose that the mixture of paints can be more thoroughly effected by means of machinery than by hand? Is it not fair to concede that tinting can be better performed on a large scale, by the employment of formulas, than when done in a limited way by guess-work, by the eye? In other words is not the paint factory, rather than the painter's shop, the proper and most appropriate place for the preparation of pigments? The former having every requisite facility for efficient execution, the latter being wanting in all the essential requirements.

Not only does the use of Ready-Mixed Paints constitute a gain to the painter in convenience and economy—saving drudgery,

waste and time; but, what is of even greater importance, especially to the property-owner, there is also a material gain—when standard brands (such as the "Town and Country") are purchased—in the quality of the paints obtained. Under the old method of paint-mixing it is impossible to incorporate more than a certain quantity of oil with the pigment without interfering with its working qualities by causing it to run. Oil, however, is really the life of paint; it is from the oil that paint obtains its preservative virtue, and it may be laid down as an axiom, that the more oil (consistent with the retention of proper working qualities), and the better the oil, the better the paint. This is one reason why the "Town and Country" Paints are found so superior in durability, to White Lead mixed in the ordinary way, and it partially explains the gain in quality above referred to. The scientific system employed in the preparation of these paints enables the incorporation of a much larger percentage of oil than has been possible under previous methods. When we add to this the fact that the process made use of gives also a rich gloss or finish, unobtainable in any other way, which, besides adding greatly to beauty of appearance, enables the paints to resist the action of the elements, the superiority of the new system over the old will be apparent.

When, besides the advantages mentioned, it is remembered that the "Town and Country" Paints are furnished in shades, both desirable and rich, which but few, even of the most experienced painters, can mix for themselves, it is hard to understand what valid objections can be urged against such paints, or what substantial arguments can be used in favor of adherence to old-school methods.

As for the fact that many of the Ready-Mixed Paints sold are of inferior quality, we cannot see that it has any bearing whatever upon the question as to the relative merits of the old and new school systems. If some Ready-Mixed Paints are worthless, the same is the case with many White Leads, and also with paints of every other kind. It is perfectly well known,

to those familiar with such matters, that the market is full of brands of so-called White Leads, which contain little or no Lead at all, yet no one thinks of advocating the abandonment of the use of White Lead on that account. No painter condemns the employment of brands of White Lead which are really pure merely because some brands are not pure. Why then should Ready-Mixed Paints of standard quality, such as the "Town and Country," be included in any general denouncement, simply because some Ready-Mixed Paints are inferior? It is only necessary to adopt the same course, with regard to Mixed Paints, that is followed by experienced painters in the case of White Leads, namely:—discretion in selection and the use only of such brands as are of legitimate manufacture and known reputation.

With regard to the other reason, for objection against Ready-Mixed Paints, which has been referred to—apprehension on the part of painters that the general adoption of such paints may prove detrimental to the interests of the craft through lessening necessity for the employment of skilled labor—nothing can be more unfounded. While it is an unquestionable fact that but few painters—and only those of great capacity and experience—can produce shades of color of such beauty and richness as are furnished, ready for use, in the "Town and Country" Paints, and, while it is also true that no painters, whatever their training, can produce paints of similar quality by the means at their command; still, the object of the manufacturers is, not to do away with, but rather to supplement, the painter's work. There is no antagonism possible or intended. The manufacturers of the "Town and Country" Paints, so far from endeavoring to lessen the use of experienced labor, most strongly urge and recommend its constant employment. They recognize that the greater the skill of the workman the better the results obtained from their material, and the better these results the more advantageous for the reputation of their paints, and, consequently, for their interests. They do not advocate the application of their paints by inexperienced help,

merely because those paints are "ready-mixed," and, therefore, require no skill as to preparation. True, it is, that the "Town and Country" Paints, when necessary, can be applied by any intelligent person, even though not a regular painter; but it is obvious that skilled labor should be called in whenever it can be procured, and especially when the best results are desired. It must be remembered, that, in producing really good and durable painting, the mere application of the pigment is really the simplest and least important part of the work. The preparation of the surface is, by far, the most vital feature. Unless this preparation of surface is properly attended to, the best paint ever made, no matter whether old or new style, must necessarily fail, and it will be obvious that no one but a skilled workman can understand, and remedy, such defects as nearly always exist in the surface to be covered. Take, for instance, wood containing sappy, or resinous, places, than which, perhaps, nothing causes more trouble in painting, an inexperienced person would coat over with paint, with the inevitable result of causing future cracking or blistering, while the skilled workman, on the other hand, by the judicious use of shellac, would obviate all difficulty, and insure the comparative permanency of the work.

We repeat emphatically, that there is no conflict, and can be none, between the manufacturers of the "Town and Country" Paints and the experienced, capable painter; it is only against the ignorant and the bigoted, whether painters or not painters, that such paints are antagonistic. The interests of the manufacturer of good mixed paints, and of the intelligent workman, so far from being in opposition, are, in reality, identical. If Ready-Mixed Paints, such as the "Town and Country," are well applied, they produce results which not only benefit the maker by increased demand; but they also benefit the workman who applies the paints, by giving him advantage in various ways over his old-school, and less progressive, competitors. So far from lessening the demand for skilled labor they increase it, by means of the stimulus

everywhere given to painting, by the appearance of work of original and exceptional merit. Example is contagious. One well-painted house in a neighborhood soon produces the desire for emulation on the part of others, and the painter thus reaps reward.

There is one other matter, concerning the objections of old-school painters to Ready-Mixed Paints, on which we may briefly touch, viz.:—a possible belief that the employment of material fully prepared for use may be derogatory to an experienced workman. If such an idea exists, it is certainly without foundation. There can be no reason why the skilled painter should refuse the aids of science and machinery, when such aids are being gladly welcomed by craftsmen in every other field of industry. So far from the use of Ready-Mixed Paints being really derogatory to the painter, however great his skill and experience, the reverse is the case, because, in relieving him from the drudgery of work, which can be much better performed by the paint manufacturer, it gives time which can be more profitably devoted to other and more important matters, such, for instance, as the study of the finer branches of his profession, and the development of a cultivated taste in coloring and design. It tends, in fact, to elevate the painter, from the position of being a mere mixer and applier of paints, to the standpoint of a worker in art.

The following article, which recently appeared in the columns of a leading paper, very clearly describes the history and present status of Ready-Mixed Paints, and may, therefore, be of interest to those who contemplate painting, or who are concerned in the question of pigments:—

"These celebrated paints ("Town and Country") are favorably known throughout the United States, and have accomplished a revolution in painting. When ready mixed paints were first introduced there was great prejudice against them, not only on account of the radical departure from previous ideas; but owing to the fact that the paints then offered for sale were generally of such poor quality as to confirm and strengthen the

distrust. Harrison Bros. & Co., as White Lead manufacturers of the old school, with their interests largely identified with the then existing order of things, might themselves have been expected to have offered resistance to the innovation; but they had the foresight to see that mixed paints, or paints ready for the brush, had a future before them; that the progression was a natural one, and that the only thing requisite to secure public favor was a paint which would fulfill to the highest degree all the necessary requirements.

Instead of striving to be first in occupation of the field, and introducing a paint irrespective of merit, or quality, they made full and careful research into the whole subject, in order to determine with certainty the essentials requisite, and the most perfect formula for preparation. To this research they brought, not only their own experience in chemistry and paints; but every source of knowledge, either in this country or in Europe, which could be made available, was laid under contribution. After patient waiting, and experiment, they at last decided upon a method of manufacture, which was found to realize all the ends desired. The problem was to find a paint which should be at the same time good in quality, economical in use, convenient in form, handsome in appearance, and durable in wear. The "Town and Country" paints were demonstrated, by the most severe practical tests, to combine all these essentials in a pre-eminent degree, and their introduction was then commenced.

The market was ripe for something reliable. Dealers and consumers, alike disappointed by mixtures (the result of crude attempts at manufacture) which had been foisted on them—mixtures made apparently for no other purpose than to sell, and possessing no other merit than a nominal cheapness, welcomed gladly the advent of a brand which could be depended on.

The change from the old style of paint to the new was, after all, a natural one, and in harmony with the general progress of the age. At one time the painter used to purchase his material dry, and rub it down in oil laboriously by hand, by means of slab and muller. This was superseded by the paint manufacturer furnishing such goods, ground in oil, put up in suitable packages. Machinery did away with manual labor, and the painter reaped a benefit by obtaining his supplies in much finer, and more perfect, form than he had previously been able to command. There was, at first, the same prejudice which has since existed against Ready-Mixed Paints; but it was soon conceded that the paint manufacturer, by the aid of steam and powerful mills, was in position to do the work required better, and more economically, than the painter with the inadequate means at his command.

Then came the "Town and Country" Paints, prepared entirely ready for the brush, and the transition was complete. Under the old system, even when the manufacturer furnished paints ground in oil, a number of different articles had to be procured to make them suitable for use: for instance, White Lead, as a base; Oil and Turpentine, to thin with; Japan, to facilitate drying; and coloring matter, to produce the desired tints or shades. All these articles had to be purchased in uncertain quantities, and their mixing together involved not only labor, and loss of time; but also dirt, and waste of material. Even when the mixing was complete it was generally unsatisfactory. The tinting had to be done by eye, by guess-work; with materials varying in quality, and results were, therefore, uncertain. Tints would be too light, or too dark, or differ in some way from expectation. It was also found next to impossible to prepare two pots of paint, by the eye, alike, and buildings in this way would frequently show great want of uniformity. The "Town and Country" Paints changed all this, and it will be apparent that the change was most important. The mixing stick of the painter gave way to the ample machinery of the manufacturer, just as the slab and muller had previously given way to steam power mills. Guess-work yielded to formulas of mathematical exactness. A method which was primitive and cumbersome, full of waste, inconvenience, uncertainty, loss of labor and of time, gave place to a system which carried with it convenience, precision and economy. A paint became procurable, made from the best materials, put up in a clean, neat, available form, entirely ready for use, needing no mixing, no addition of oil, dryer, or coloring matter.

Not only was the change in form; but also in quality. The fact is not generally known that the value of a paint, as a preservative, consists, not so much in the pigment contained in it, as in the oil, or vehicle, with which it is combined. Under the old system of mixing it was impossible to incorporate more than a very limited quantity of oil without making the paint too thin, and causing it to run. In the "Town and Country" Paints, however, the mode of preparation enables a very much greater quantity of oil to be perfectly embodied, thus insuring an increased durability in wear. Another important feature in the "Town and Country" Paints, and one contributing greatly to their durability, is the fact that, owing to the peculiarity of their manufacture, although no varnish whatever is mixed with them, they produce a glossy finish, which not only adds to the beauty of their appearance; but withstands the action of the elements. This finish forms an impervious coat, which resists dampness and changes of tempera-

ture, and enables the paint to be washed without injury. Owing to this power of resistance the "Town and Country" Paints are found to be specially desirable for use at the seaside, which is the most trying exposure to which pigments can be subjected. They do not crack, peel, flake or chalk; but form a perfectly waterproof covering, very elastic and beautiful.

It would be useless, as well as impossible, to attempt to describe the varied and intricate processes by which the "Town and Country" Paints are produced. Much of the manipulation is necessarily secret, and carefully guarded, to prevent imitation by competitors. The manufacture occupies extensive buildings, fitted with powerful mills for grinding, huge receptacles and machinery for mixing, and enormous tanks for storage of the fifty to sixty different shades of color sold.

One of the principal reasons why the "Town and Country" Paints so greatly excel all other brands, in beauty and permanency, is, that Harrison Bros. & Co., being manufacturers of both White Lead and Colors, are able to select the very finest qualities of material, and, as they obtain supplies at first cost, are able to afford their use in liberal proportion. They manufacture a line of colors for the special purpose of these paints, which are of exceeding purity and strength. The use of these colors enables shades to be obtained which are of a richness and depth of tone unattainable with ordinary material. The employment of tinting matter manufactured by themselves insures to Harrison Bros. & Co. a uniformity in their "Town and Country" Paints, which no ordinary manufacturers, who have to procure supplies from outside sources, can possibly reach. It will also be readily seen that Harrison Bros. & Co. possess great advantages over all competitors in the saving effected by producing their own White Lead and Colors instead of having to buy them. Not only do they save the profit, which other manufacturers of mixed paints have to pay; but they also avoid cost of packing, and transportation of such material, owing to their different factories, which produce such articles, being connected together, and with the Mixed Paint Department. The advantages shown would enable Harrison Bros. & Co., if they desired, to place paints on the market at lower price than any others; but they have wisely decided, instead, to give buyers the benefit in the shape of superiority of quality.

When it is remembered that no one can, in the usual way, obtain materials of same purity, or mix them so well as is done by the perfect machinery of Harrison Bros. & Co., it is not difficult to understand the favor with which "Town and Country" Paints are received. Even the best and

most experienced painters now recognize the advantage which they gain, and have ceased the objections which they formerly entertained towards all ready-mixed paints before the "Town and Country" brand was introduced. They perceive that such paints as the "Town and Country," instead of being detrimental to the interests of their trade, are in reality of benefit, saving money and labor. They not only obtain paints of better quality than formerly; but their time is economized, and they are able to devote themselves to the perfection of the finer branches of their art, such as an educated public taste now demands."

A great authority on paints and painting, in one of his works, speaks of the "Town and Country" Paints as "standard where decoration is concerned." This authoritative verdict has been re-echoed by a multitude of competent voices—by experienced painters, by owners of property; by the Judges of the great Centennial, by experts at scores of State exhibits, and last, though not least, by the mute, but expressive, testimony of thousands of buildings throughout the country, which stand as monuments of their beauty and durability. The same competent writer, speaking again on the same subject, says: "As pigments these 'Town and Country' Paints have many desirable qualities to recommend them for either indoor, or outside, work; their smooth, elastic, glossy surface does not crack or peel, they are found to be almost entirely indestructible, and will certainly stand exposure to the action of the elements far better than any ordinary paint prepared in the ordinary way. They afford an admirable protection for roofs; have an affinity for iron, which makes them excellent preservatives, and hence are adapted for coating vessels, freight cars, etc. Their richness and purity of tone commends them to the eye of taste, and they are, at the same time, so reasonable in price that none need plead expense as a reason for not making their dwellings clean and sightly. The introduction of these pigments certainly forms a new era in decoration."

PAINTS—HOW TO USE.

In order to have good painting it is certainly of the greatest importance that the paints employed shall not only be of the best quality, but that they shall be in suitable condition for use, and be

properly applied; it is also essential that the surface to be painted shall be prepared in such manner as to remedy any defects which may exist, and which, if not removed, must inevitably cause failure of the work.

Probably nothing has brought more disappointment in the results of painting than want of proper care in the preparation of surface, and application of the priming coat. It is to omissions in these respects that the peeling, cracking and blistering, of many paints, are mainly due, rather than to fault in the paints themselves. No really durable painting can possibly be done on a poor foundation.

There are many causes by which the durability of paints, however good, may be injuriously affected, and the appearance created of poor material. For instance, the use of inferior lumber in the construction of buildings; applying the second or third coat of paint before the previous coat is thoroughly dry; painting upon a surface that contains considerable moisture; painting over old work which has become chalky, or on wood which is sappy; also the application of an improper priming coat.

The Priming Coat, in painting, is really the most important of all, because upon that depends, to great extent, the wearing properties of the finished work. Notwithstanding this, many painters seem to disregard entirely the necessity of proper priming, and appear to aim solely at an attractive finish. True, the priming is hidden and does not show; but, if it is not what it should be, it soon avenges itself for neglect by affecting the exterior coat. In many cases, where the painter himself, if allowed to use his own judgment, would devote proper care to priming, the builder, or carpenter, will not permit the requisite time to be taken. Everything is hurried. Immediate painting is insisted upon. No matter whether the wood contains water from absorption, or from not being thoroughly dry, the painting must be done at once. The painter puts on the priming; in a day or two he applies another coat, and in a short time this is followed by the finish. The job

may look well enough when completed; the wood-work, at first, is closely joined, and the painting has a handsome, solid look. Very soon, however, if the wood contains moisture, the sun draws that moisture to the surface; blisters are formed, and the water escapes from them; the blisters flatten again, but the paint that has been raised peels off; the carpenter's work begins to shrink; joints open, and the house soon has a very poor appearance. In such cases the blame is generally given to the paints, when, as a matter of truth and fact, it really belongs to the wood-work, to undue haste, and improper workmanship.

A difference of opinion exists among painters as to how the priming coat, for outside work, should be mixed. Some contend that it should be composed principally of oil, and applied thin; others hold that it should be of thick consistency, and be well rubbed out. Our own experience favors the former method, because, in that case, the oil penetrates the wood and fills the pores; preventing a too great absorption of oil from the finishing coats, in which the oil and pigment should dry together. In order that the priming may have proper effect, the wood should be thoroughly dry, so that the oil may be absorbed; if the pores of the wood are filled with water the oil will remain on the surface, the paint will dry very slowly, and, in time, will probably peel off.

Unless knots, and sappy places, in wood are "killed," they will appear at the surface after the work is finished. This "killing" is done by means of Shellac Varnish, and the application should be made before priming. Sometimes wood contains "fat" places, or knots with considerable "fat" in them. In such cases shellac will only prove a temporary remedy. The heat of the sun will ultimately draw the pitch out of them to the surface, where it becomes hard, and, in time, chips off, taking the paint with it. The only sure remedy for this is to cut such places out, and putty them up. Sometimes the "fat" may be drawn out by means of hot irons; but cutting is the most radical and certain cure.

Where work is only to receive two coats, it is advisable to putty up all nail holes and imperfections *before* applying the priming. If done afterwards, the second coat will show dead spots, owing to the putty striking through. When three coats are to be given, the puttying should be done *after* priming.

Old work, which has been painted over a number of times, is apt to crack and blister. This arises from various causes; such as the improper use of size, either upon the new wood originally, or on the old paint; placing one coat of paint upon another, without giving the first time to dry; also, the putting of paint of a quick-drying nature upon the top of one of slow-drying properties, before allowing the latter to become thoroughly hard. In such a case, as that last recited, the work will inevitably crack, owing to the difference in the contractile action of the two coats of paint. It is a common experience with painters, that old work, which has never before given any indication of blistering or cracking, will commence to blister immediately after being re-painted. This is especially the case with outside work, and the fronts of inside shutters. The reason has been advanced, that the heat of the sun acts upon the oil in the paint, and causes it to become super-heated; a gas or vapor is generated, which penetrates and softens the under paint to such extent, as to cause it to relax its hold of the wood, and rise up in blisters; but the most probable cause is, that the contractile force of the old paint and of the new being different, the one pulls upon the other, and creates the difficulty referred to.

Oil color cannot be used with satisfactory results on inside work, which has been previously painted with flat color, because the latter, in course of time, becomes exceedingly hard. There is nothing in the oil color to soften the surface of the old paint, so there is no binding together or cohesion. As the oil color cannot sink into, or penetrate, the hard, flat, under work, it can only dry by evaporation, and, therefore, very slowly. When it does become dry, it is so brittle that it chips off easily from the flat color. The only remedy is to burn off the old paint down to the wood, and

treat the same as new work. It will sometimes answer to give a fresh coat of flat color, and follow with a coat of oil color.

On old work, inside, it is important that all grease and smoke should be removed before re-painting. Grease prevents paint from drying, and, in time, causes it to crack. The best plan is to wash the surface, wherever necessary, with dilute Ammonia, rinsing it off afterwards with clean water; or, if preferred, the greasy and smoky places can be removed by going over them with a thin coat of lime whitewash, and afterwards sandpapering down. Soap-suds, when used to wash old paint, should always be well rinsed off, otherwise they prevent paint from drying, especially on greasy work. The advantage of the Ammonia is, that all which is not absorbed in neutralizing the grease, evaporates, while the fixed alkali may remain to endanger the successive painting.

Oil color will crack, if used over work which has been finished with China Gloss, or over paint containing a large quantity of Damar Varnish. This may be remedied, to a certain extent, by sandpapering off the outer coats which contain the varnish; but the safer way is to remove the old paint entirely, by burning off.

White paint, for outside work, sometimes has a yellowish cast when first applied; this is due to the Linseed Oil, and will disappear in a few days, the oil being bleached by the sun.

Two coats of "Town and Country" Paint will always give a handsome finish on a *good surface*; few surfaces, however, are originally in good condition. Where the work is very old, chalky or spongy, it will be found true economy to apply a thin priming coat to bind the dry particles of old paint. Even on new work, if the best possible results be desired, a similar priming, to fill the wood, should be used. The best article for this purpose is pure ground French Ochre, thinned out very freely with pure *boiled* Linseed Oil, and some Turpentine to cut the oil and make it enter the wood. The manufacturers of the "Town and Country" Paints

supply a Ready-Mixed "Primer and Filler," especially prepared and adapted, which is excellent for the purposes indicated, and which, when employed, will insure durability for many years.

A slow drying paint is preferable to one which is quick drying, and paint should, therefore, be allowed, as far as possible, to take its own time. The addition of too much Japan, or other dryer, burns out the life of the oil, and destroys its protective value.

The difference between, what is called, "flat" finish, and, what is known as, "gloss" finish, is, that the former presents a dead surface while the latter has the appearance of having been varnished. "Flat" finish should only be used for inside work. The "gloss" finish of the "Town and Country" outside paints, not only adds to their beauty, but fits them specially for outside painting, by enabling them to resist the action of the elements. When gloss paint is used for inside work, it permits the surface painted to be washed and kept clean. In painting inside work for flat finish the under coating should be done with oil paint, or a mixture of oil paint and flat paint, never with inside, or flat, paint exclusively. The oil is necessary to bind the paint to the wood, and make a proper foundation. In preparing inside work for China Gloss finish, oil paint, for same reason, must also be used in the first coat.

As the natural tendency of paints, when mixed, is for the pigment to settle to the bottom, and the thinners to rise to the top, it is important that there should be thorough stirring, both before commencing work and while the paint is being used.

From the foregoing, and other practical experience, we gather the following rules, as being requisite for the proper application of "Town and Country" Paints, to insure good and durable results:—

GENERAL DIRECTIONS.

Shake the package well before opening. Stir thoroughly both before and during use. Do not pour off any of the liquid

contained in the package, it is essential to durability and perfection of finish. Stir it thoroughly in, so as to incorporate it with the paint.

Apply the paint with a full brush, smoothly and evenly. Do not rub it out, or attempt to make it go too far. Flow it on like a varnish.

Let one coat of paint dry thoroughly, and become perfectly hard, before applying another.

Do not add any thinners to the "Town and Country" Paints, if it can be avoided. These paints, as originally packed, are in best condition for use, and, as a rule, need nothing but thorough stirring. Should it be found, however, in any case, that thinning is absolutely necessary, use nothing but a little pure boiled Linseed Oil. No Turpentine or Benzine should be employed, because they would destroy the "gloss" finish of the paints, and thus impair their beauty and durability. Should the paints, in any instance, be found too thin, they had better be returned to the manufacturers, instead of any attempt being made to remedy the defect by the addition of pigment for the purpose of thickening. If, however, such return, owing to want of time, or greatness of distance, is inconvenient, suitable material may be added, provided that it is of absolute purity—namely, pure White Lead, to Outside White; pure French Zinc, to Inside White; pure White Lead and pure Colors, of proper nature, to the tints.

Remember, that painting should only be undertaken in dry, fair, weather.

Remember, that neither proper appearance or durability can be expected from one-coat work.

PREPARATION OF SURFACE.

Kill all knots with Shellac Varnish, or else cut them out; this must be done *before* priming coat is applied.

Coat over all resinous, or sappy, places carefully with

Shellac, and use a *good* article for the purpose. Do this *before* priming.

If work is only to receive *two* coats, putty up nail heads, and other imperfections in the surface, *before* applying the first coat.

If work is to receive *three* coats, putty up *after* first coat has been applied.

See that work is thoroughly *dry* and free from moisture before attempting to paint.

PRIMING.

On old work, especially if chalky or spongy, apply a coat of pure ground French Ochre, well thinned down with pure *boiled* Linseed Oil and Turpentine; or, better still, use "Town and Country" priming paint. On new work also, if best and most durable results are desired, use primer and filler as above. *Never use any size.*

INSIDE WORK.

Where painting is to be done with flat finish, a thoroughly experienced painter must, in all cases, be employed. The work is of such nature that satisfactory results cannot be obtained unless competent skill is used.

Remember, that Oil Color should not be applied over work which has previously been either finished "flat," or on paint containing Damar Varnish. The old paint must be burnt off.

Remember, that old inside work, which has become greasy or smoky, must be properly cleansed before fresh paint is applied. Dilute Ammonia is the best thing for the purpose, but it must be well rinsed off. If soap-suds are used they must also be entirely removed with clear water before painting is commenced.

In painting inside work for flat finish; prime with equal parts of "Town and Country" Outside (or gloss) White and Inside (or flat) White. Finish with two coats of Flat White.

In painting inside work for China Gloss finish, prime with equal parts of "Town and Country" Outside (or gloss) White and Inside (or flat) White. For second coat, use all "Town and Country" Inside (or flat) White. Finish with "Town and Country" China Gloss. Or, the work may be painted entirely with Outside White, and finished with two coats of China Gloss.

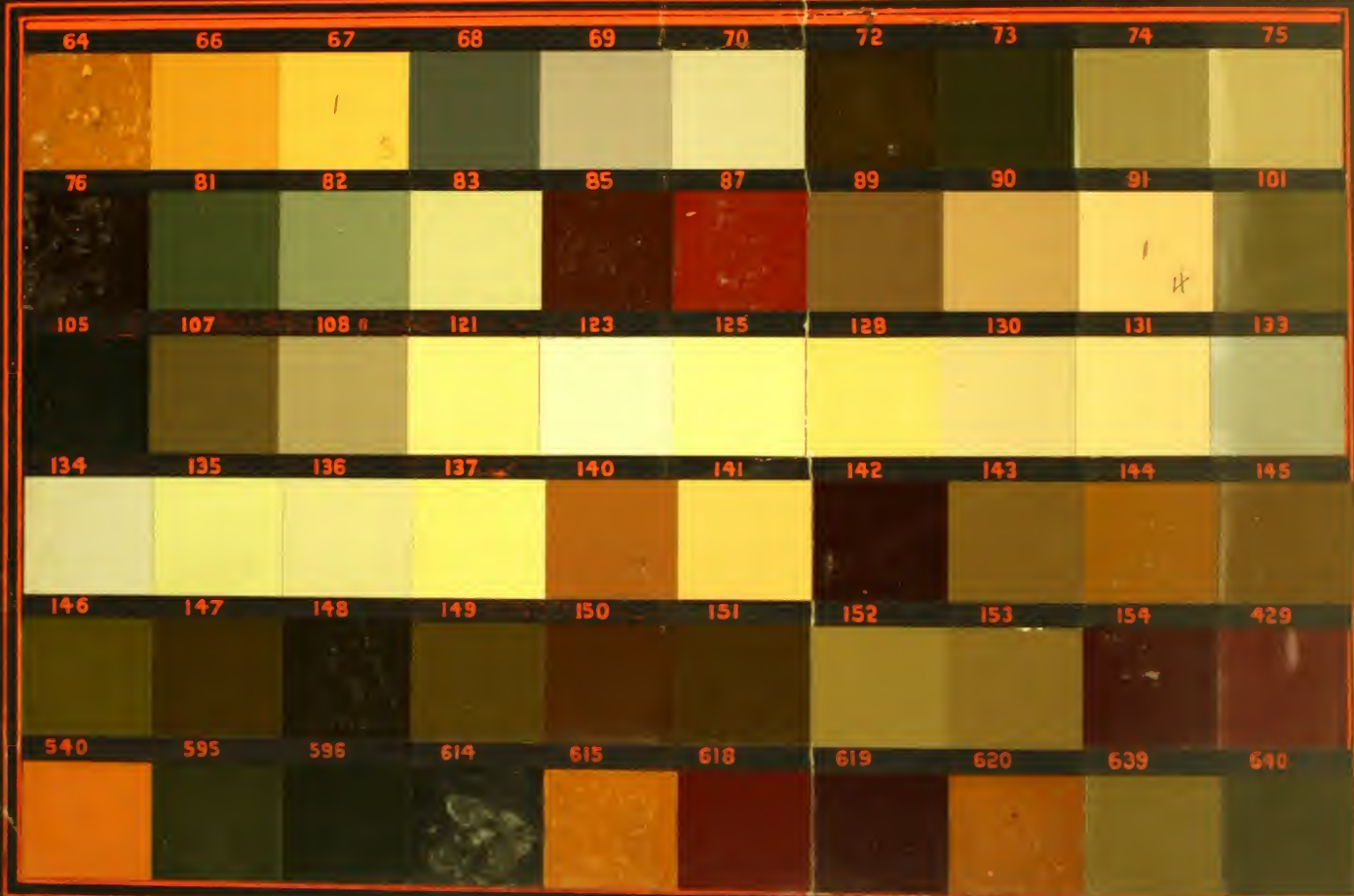
For two coat work, prime with equal parts of Outside and Flat White, finishing with China Gloss.


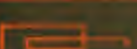
Before China Gloss is applied, the work must be thoroughly hard and dry; then lightly rubbed down with fine sandpaper and well dusted. The room must also be kept closed, so as to exclude all dust or dirt, until the work has set.










SAMPLES OF HARRISON'S TOWN AND COUNTRY READY MIXED PAINTS REFERRED TO IN THIS WORK. ARRANGEMENT FOR
 SAKE OF READY REFERENCE IS NUMERICAL-ALL CONSIDERATIONS OF CONTRAST OR COMBINATIONS OF COLORS DISCARDED.
 

141

91

70

141

6

170

4

89

3

PLATE I.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration may represent an old-time country, or suburban, mansion; a large farm house; or a plain hotel.

The colors employed in this instance are; grey (in two tints) on the body of the building, relieved by brown on the roof and sashes, and yellow on the porch floor. The combination, being unobtrusive, is particularly suitable for houses standing away from heavy foliage.

The "Town and Country" paints, requisite to produce the effect shown by this illustration, are as follows:

For body of house,	-	-	paint No. 123.
For trimmings,	-	-	" 133.
For sashes,	-	-	" 85.
For porch floor,	-	-	" 121.
For roof,	-	-	Brown roof paint.

Window shades, in the case of such an arrangement of colors as the above, may be white, or any light neutral tint, similar to Nos. 69, 70, 75, 83, 131, 125 or 135.

For the porch floor, instead of No. 121, a darker yellow, such, for example, as No. 540, may be employed, if desired. See plate No. 2.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE II.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plate No 1, only with different selection of colors.

The "Town and Country" paints, requisite to produce the effect shown, are as follows:

For body of house,	-	-	paint No. 132.
For trimmings,	-	-	" 140.
For sashes,	-	-	" 105.
For porch floor,	-	-	" 540.
For roof,	-	-	" 74.

No. 132 is omitted from sample sheet, it is similar to No. 141, but paler.

Window shades, in the case of such an arrangement of colors as the above, may be white, grey, or even of a light olive tone.

If paint No. 141 were used for body color, instead of No. 132, the effect would be warmer, and might be preferable for a situation where foliage is heavy and close to the house.

A modified contrast, agreeable to some, may be obtained by employing paint No. 640 or 595 for sashes, instead of No. 105.

The No. 74, shown on the roof in this illustration, is very necessary for the purpose of balancing the body colors made use of.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.



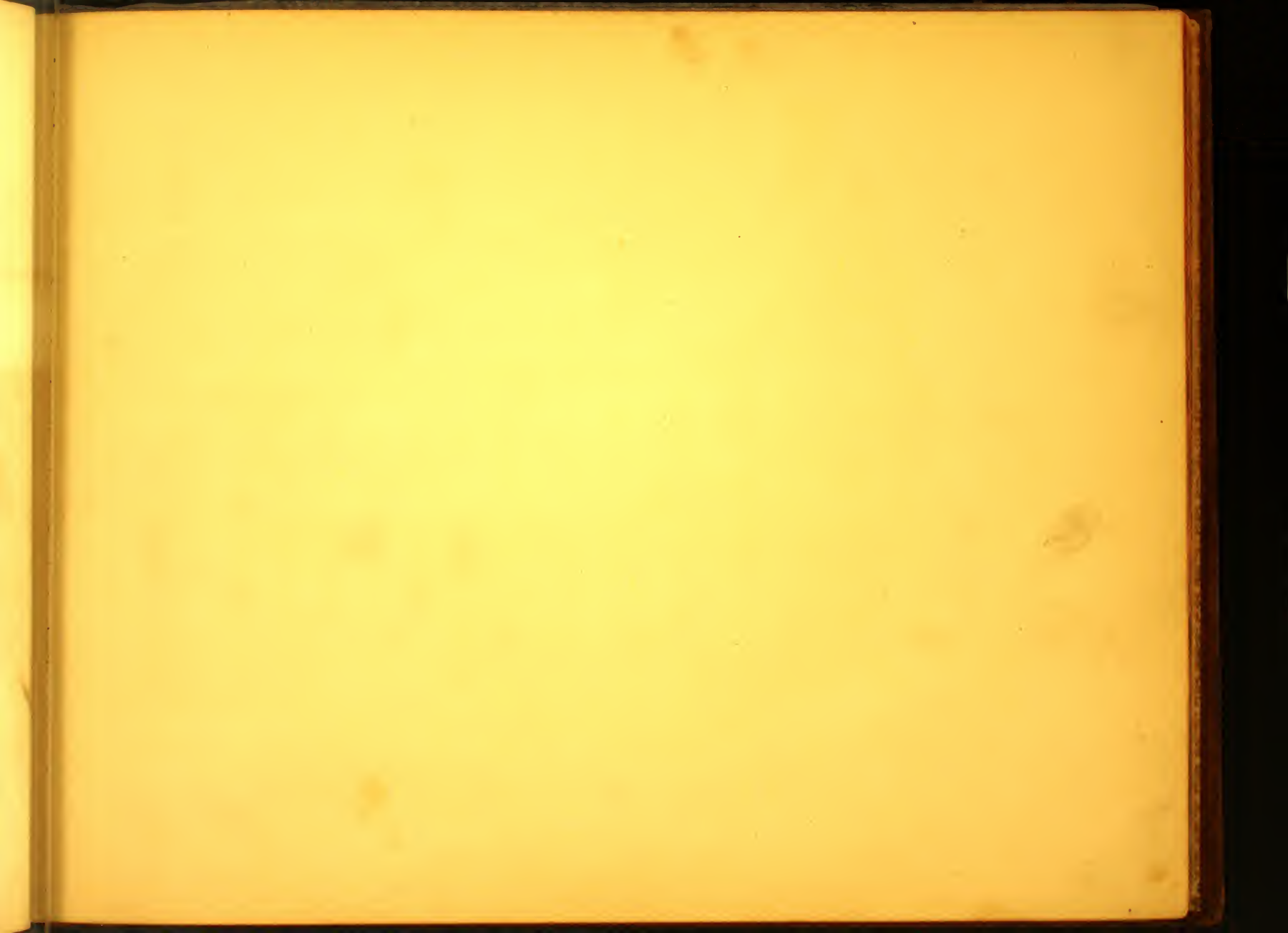


PLATE III.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plates Nos. 1 and 2, but with different selection of colors.

The combination made use of in this case, being cool and agreeable in effect, is, like that employed in Plate No. 1, particularly adapted for an exposed, sunny, situation; it is, however, so harmonious that it will be found pleasing either in light or shade.

The "Town and Country" paints, requisite to produce the effect shown, are as follows:

For body of house,	-	-	paint No.	83.
For trimmings,	-	-	"	81.
For sashes,	-	-	"	618.
For porch floor,	-	-	"	66.
For roof,	-	-	Brown roof paint.	

Window shades, in the case of such an arrangement as the above, in order to produce a good balance of color, may be of a reddish brown, or tan tint, similar to "Town and Country" paints No. 140 or 141; the paler tint (No. 141) being probably the more desirable.

For porch floor, paint No. 540 may be used, instead of No. 66, if preferred.

In this illustration the printer has the tone somewhat greener than painting will produce; but, allowing for this, the representation is still excellent of a very favorite combination.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE IV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. 1, 2 and 3, but, instead of tints being used, rich strong colors are employed. Where such colors are concerned, it is necessary to exercise great judgment in selection in order to produce harmonious results.

The combination made use of in this case seems to be an exceedingly happy one—warm, rich, and well balanced. The arrangement of colors, while probably best adapted to a shaded locality, will be found cheerful in any position.

The "Town and Country" paints, requisite to produce the effect shown, are as follows:

For body of house,	-	-	paint No. 620.
For trimmings,	-	-	" 595 and 596.
For sashes,	-	-	" 87.
For porch floor,	-	-	" 429.
For roof,	-	-	" 108.

The window shades in this illustration are a pearl color, similar to No. 134, and are, perhaps, rather light. It is probable that something darker would be preferable. A color similar to No. 82 would produce a very good effect. Too much attention cannot be given to the selection of window shades, because the whole effect of a combination in painting may be marred by improper choice.

If the porch floor is considered too bright, No. 87 may be used instead of No. 429, and No. 107 may be substituted for No. 108, on the roof, if the latter is thought too light a color.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
 IN COLORS SELECTED FROM
 HARRISON'S "TOWN & COUNTRY"
 READY MIXED PAINTS.

PLATE IV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. 1, 2 and 3, but, instead of tints being used, rich strong colors are employed. Where such colors are concerned, it is necessary to exercise great judgment in selection in order to produce harmonious results.

The combination made use of in this case seems to be an exceedingly happy one—warm, rich, and well balanced. The arrangement of colors, while probably best adapted to a shaded locality, will be found cheerful in any position.

The "Town and Country" paints, requisite to produce the effect shown, are as follows:

For body of house,	-	-	paint No. 620.
For trimmings,	-	-	" 595 and 596.
For sashes,	-	-	" 87.
For porch floor,	-	-	" 429.
For roof,	-	-	" 108.

The window shades in this illustration are a pearl color, similar to No. 134, and are, perhaps, rather light. It is probable that something darker would be preferable. A color similar to No. 82 would produce a very good effect. Too much attention cannot be given to the selection of window shades, because the whole effect of a combination in painting may be marred by improper choice.

If the porch floor is considered too bright, No. 87 may be used instead of No. 429, and No. 107 may be substituted for No. 108, on the roof, if the latter is thought too light a color.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to the names given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE V.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in previous plates, and the last of this particular series. The design is an example of painting in middle tones of color. The combination made use of is one which will commend itself to those who may consider the coloring in the preceding case too bold. The arrangement is rich, but subdued, and gives a pleasing neutral result, neither cold nor warm.

The "Town and Country" paints, requisite to produce the effect shown, are as follows:

For body of house,	-	-	paint No. 108.
For trimmings,	-	-	" 143.
For sashes,	-	-	" 85.
For porch floor,	-	-	" 133.
For roof,	-	-	Brown roof paint.

The window shades in this illustration are similar to No. 133. Tan color (like No. 140) could be used, if desired, and would have a very warming effect on the combination.

The porch floor might be painted with No. 620, instead of No. 133, and the result would, probably, be preferred by those who may consider the arrangement shown as too subdued.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE VI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings in this illustration represent a cottage, such as may be found in the country, in a village, or suburbs of a city.

In the combinations shown two shades of grey are employed, very similar to the arrangement in Plate 1.

The difference between the two illustrations presented, is only in the body and trimming colors being reversed. In one, the body of the building has the lighter color, while in the other it has the darker.

The "Town and Country" paints, requisite to produce the effects shown, are as follows:

For body and trimmings,	-	paints Nos. 123 and 133.
For window sashes,	- -	paint No. 540.
For roof,	- - - -	Brown roof paint.

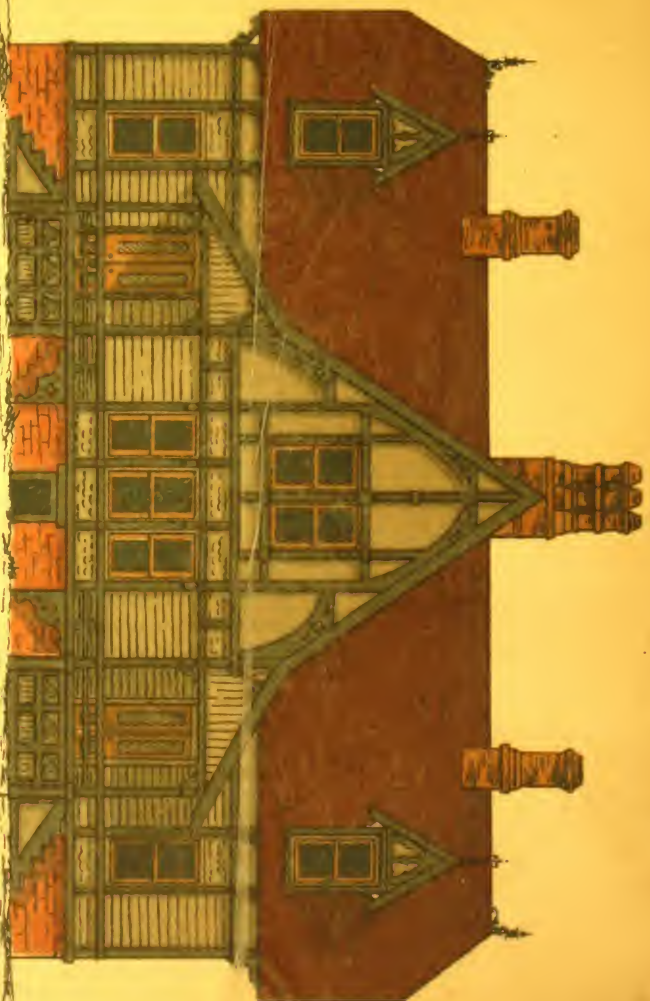
The bases of the cottages, as represented in the designs, are brick. Paint No. 87 may be used to produce similar effect.

The result brought out in this plate is slightly darker than will be obtained from the paints designated for body and trimming colors, nearly as dark, in fact, as would be given by Nos. 133 and 69. The printer has, in general, succeeded pretty well in producing the effects desired; but, in this case, the illustrations show the intended combinations as they would appear on a dull, or dark, rather than on a bright, sunny day.

A very pleasing modification of the designs in this plate may be made by reversing the roof and base colors, using No. 87 for the former, and No. 85 for the latter.

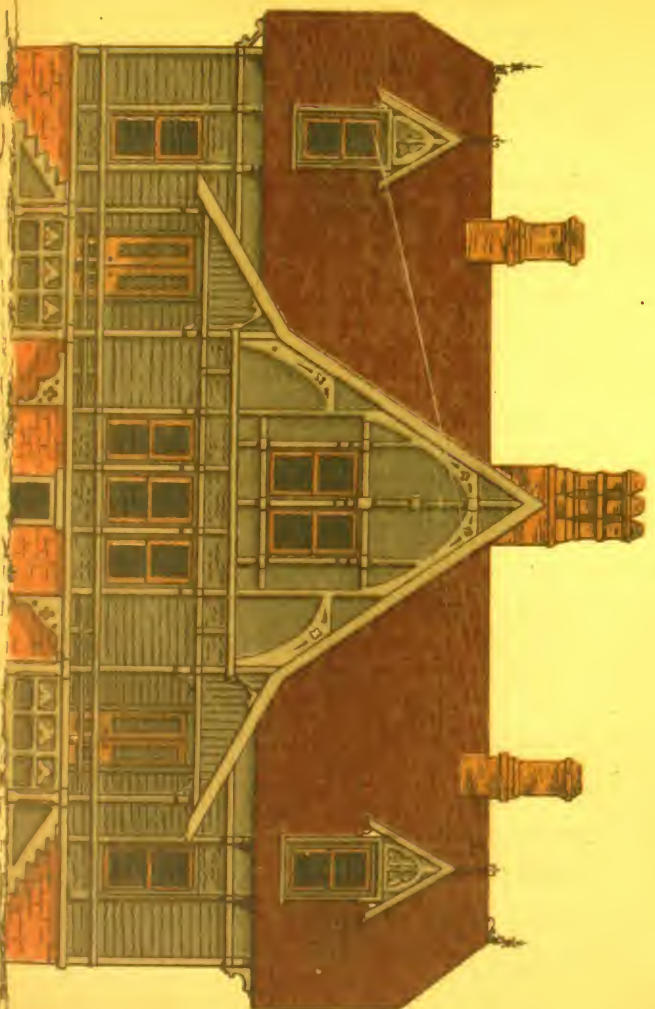
For window shades, follow suggestions given in connection with Plate 1.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS

Tudor Style, No. 1, 1890-1891



Tudor Style, No. 2, 1890-1891

PLATE VI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings in this illustration represent a cottage, such as may be found in the country, in a village, or suburbs of a city.

In the combinations shown two shades of grey are employed, very similar to the arrangement in Plate I.

The difference between the two illustrations presented, is only in the body and trimming colors being reversed. In one, the body of the building has the lighter color, while in the other it has the darker.

The "Town and Country" paints, requisite to produce the effects shown, are as follows:

For body and trimmings,	-	paints Nos. 123 and 133.
For window sashes,	-	paint No. 540.
For roof,	-	Brown roof paint.

The bases of the cottages, as represented in the designs, are brick. Paint No. 87 may be used to produce similar effect.

The result brought out in this plate is slightly darker than will be obtained from the paints designated for body and trimming colors, nearly as dark, in fact, as would be given by Nos. 123 and 133. The printer has, in general, succeeded pretty well in producing the effects desired; but in this case, the illustrations show the intended combinations as they would appear on a dull, or dark, rather than on a bright, sunny day.

A very pleasing modification of the designs in this plate may be made by reversing the roof and base colors, using No. 87 for the former, and No. 83 for the latter.

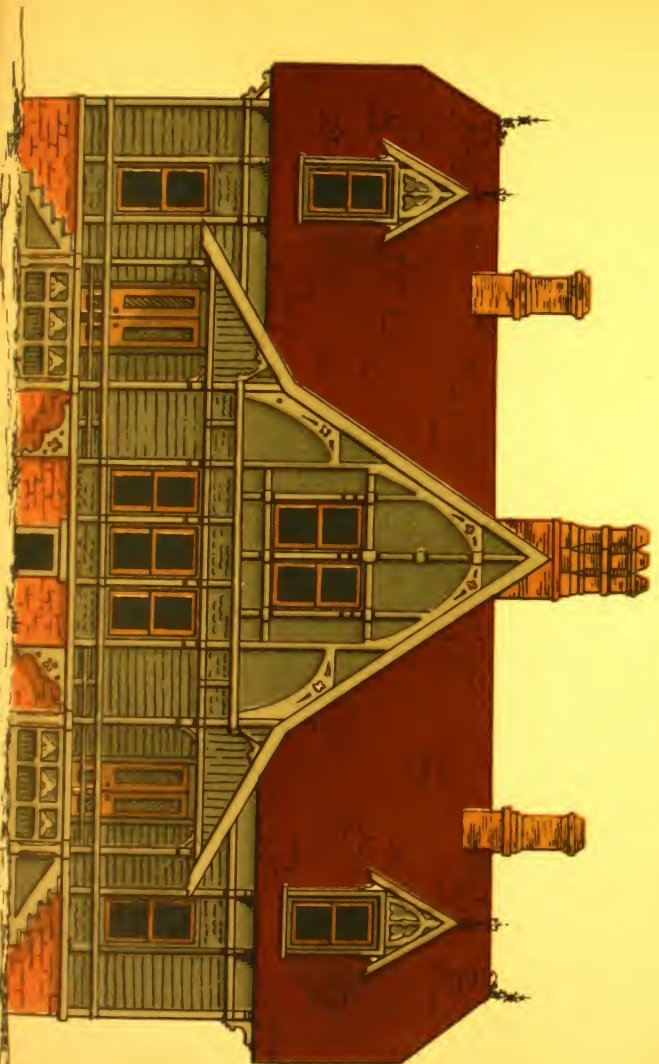
For window shades, follow suggestions given in connection with Plate I.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

(London: Ward, Lock, & Co. 1893.)



(London: Ward, Lock, & Co. 1893.)





PLATE VII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings used for this illustration are the same as in Plate VI, and, as in that case, the difference, between the two designs presented, is simply in the reversal of the body and trimming colors. The result of the employment of the light trimmings, in this instance, is to make them more prominent.

The "Town and Country" paints, requisite to produce the effects shown, are as follows:

For body and trimmings,	-	paints Nos. 89 and 90.
For window sashes,	- -	paint No. 429.
For roof,	- - -	paint No. 68.

Doors may be painted with No. 85, or grained in walnut.

Window shades, to contrast properly in these combinations, should be olive, in effect, or olive grey. Colors like Nos. 145, 153, 107 or 108, might be used. If very light colored shades are desired, Nos. 91, 121 or 131 could be employed to good purpose.

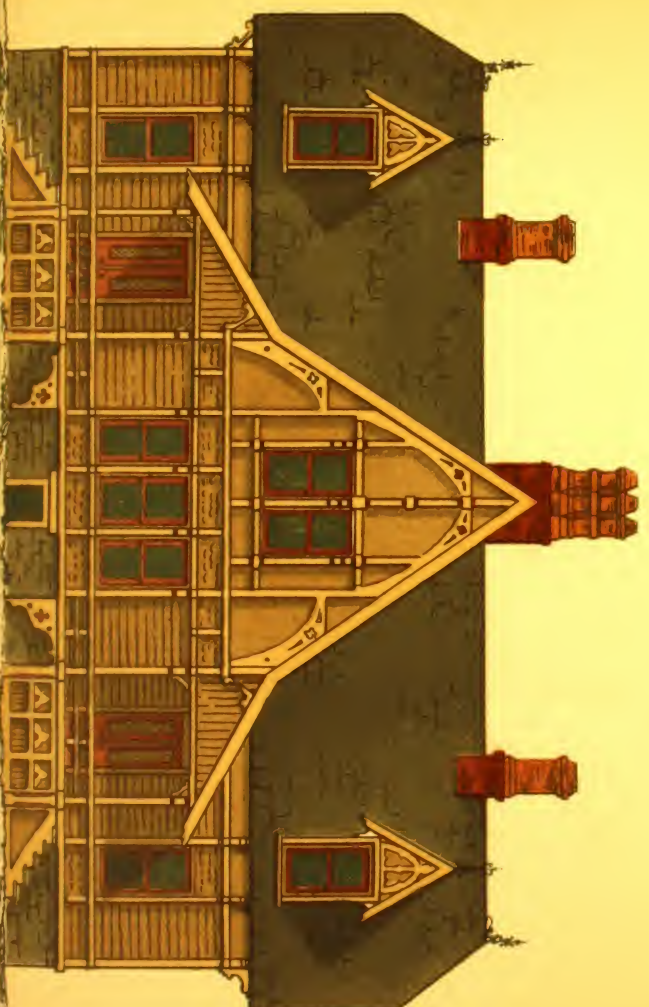
The base of the cottages, as represented in the designs, is supposed to be of grey stone. If painted a rich brown, like No. 76 or 85, the combination would be very pleasing. No. 540 on the sashes would probably make better compensation of color, than No. 429, with the body colors used. In the case of slate roofs, the arrangement shown in the illustrations will be of good result. The main colors employed in this plate, Nos. 89 and 90, have been great favorites ever since the introduction of "Town and Country" paints.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



Large House, 100, St. James Street

EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.



Small House, 100, St. James Street





PLATE VIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings used for this illustration are the same as in Plates VI and VII; but with different selection of colors.

The combinations here shown, consist of two tints of greenish grey, similar to the design in Plate III. In this instance, as in that, the printer has produced a stronger tone than will be obtained by painting with the colors intended to be represented.

The difference between the two arrangements presented in this illustration consists, as in the case of Plates VI. and VII., in the reversal of the principal body and trimming colors. Probably one design will find as much general preference as the other. It need only be observed that, where trimmings are not prominent, the use of the lighter tint will serve to bring them out, while the employment of the darker will, as it were, strengthen the shadow.

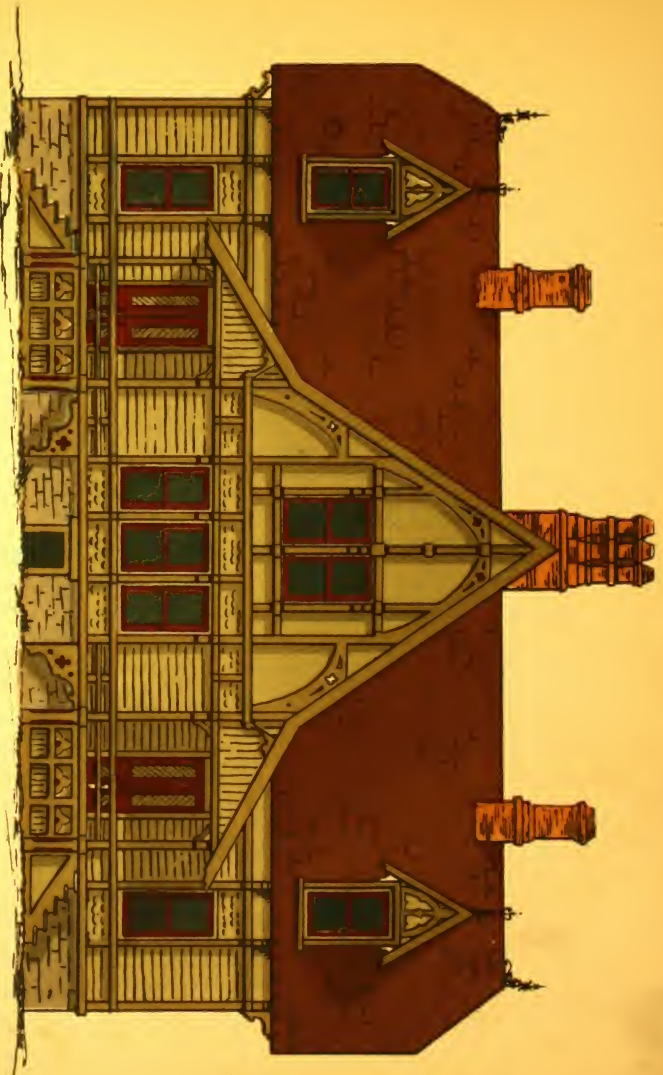
The "Town and Country" paints, requisite to produce the effects shown, are:

For body and trimmings,	-	paints Nos. 81 and 83.
For window sashes,	- -	paint No. 429.
For roof,	- - -	Brown roof paint.
For chimneys,	- - -	paint No. 540.

Doors may be grained in walnut or dark oak, which will look well either in a prominent or shaded position.

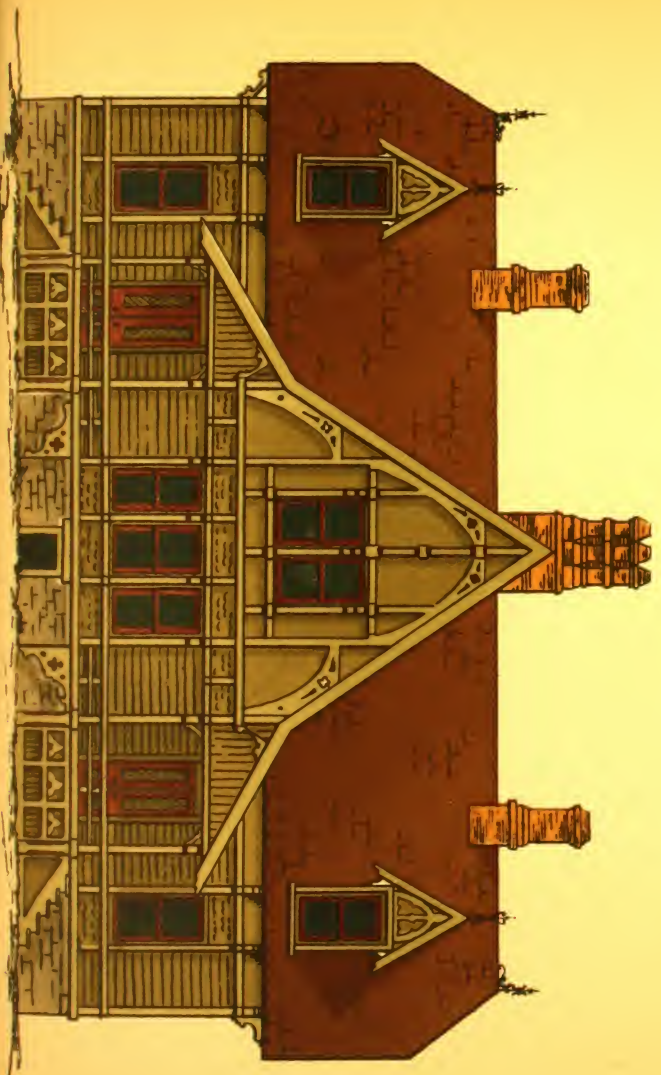
The illustrations in this case would be much improved, if the window shades were shown of more appropriate color. The suggestions given under this head on Plate III could, in this instance, be also applied to advantage.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



(Ladies' Room built, 30 Years ago.)

EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.



(Ladies' Room built, 30 Years ago.)





PLATE IX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings used for this illustration are the same as in Plates Nos. VI, VII and VIII; but with different selections of colors.

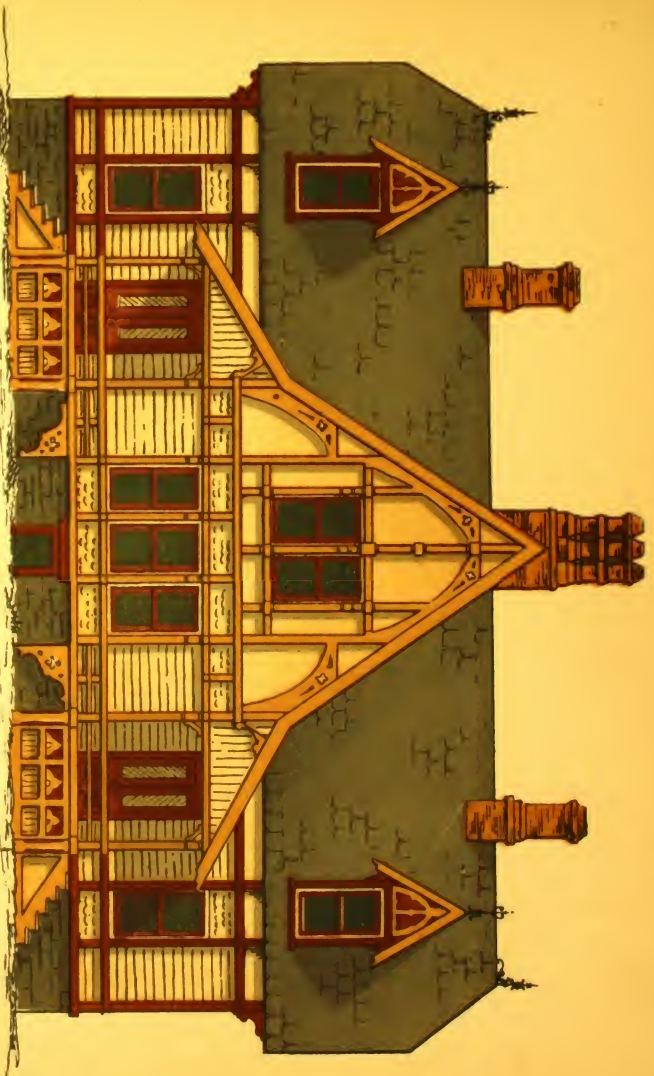
The combinations shown are very effective, and give an excellent representation of the results which will be obtained from actual painting.

The yellow tints are "Town and Country" paints Nos. 66 and 121. The maroon may be produced either by No. 429 or No. 154. The Roof color is No. 68. For the Chimneys, No. 66 or No. 540 may be employed.

A very pleasing modification might be made by the use of a brown, No. 85, on the base, and a brown roof would also harmonize well with the yellow tone of the body of the house. In the case of buildings having slate roofing, the effect, without painting, will, of course, be nearly the same as the No. 68 shown in the designs.

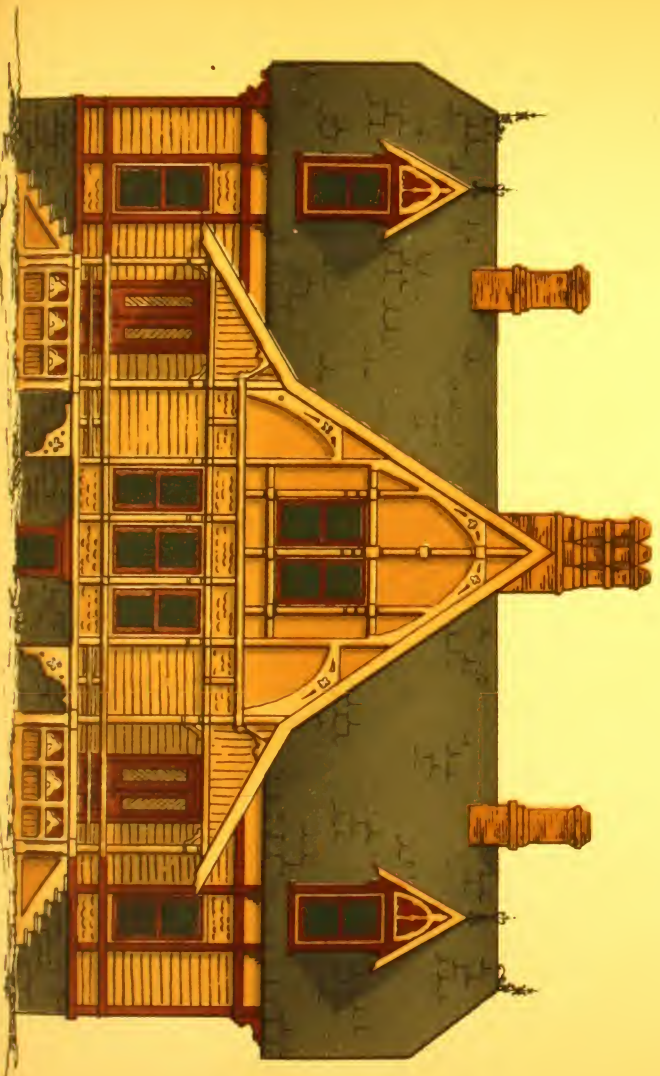
Window shades, if desired of a light color, should be like Nos. 70, 133, 134 or 130. If darker shades are preferred, then colors similar to Nos. 89, 143, 639, or even 150 or 151, should be selected, especially when the prevailing body color of the house is the deep yellow tint, No. 66.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles, Her Ltd. No. 1000, M.S.



Charles, Her Ltd. No. 1000, M.S.





PLATE X.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings used for this illustration are the same as Plates Nos. VI to IX, and the last of this particular series. The designs are in the style which now prevails so extensively, namely: painting in deep tones and shades.

The style of painting illustrated is not adapted to all classes of buildings, as, for instance, that shown in Plates XI to XV; but, in cases where it is appropriate, some exceedingly good effects can be produced. Where the combinations of color are well selected, a richness is obtained which mere tints, whether weak or strong, can never give.

The upper example on the plate shows a prevailing tone of red, relieved with a yellowish central gable, and olive trimmings and frame work. The base and roof are in brown, No. 85, and Brown roofing paint. The central portion is maroon, No. 429. The trimmings give the effect of No. 81; but the substitution of No. 151 or 595 would produce a much richer result. The gable is No. 144; the contrast shown in the plate, however, is somewhat greater than the use of the color indicated will actually give. The chimneys are No. 540. If more relief in the design should be thought desirable, sashes could be done with Nos. 540 or 620 to good advantage.

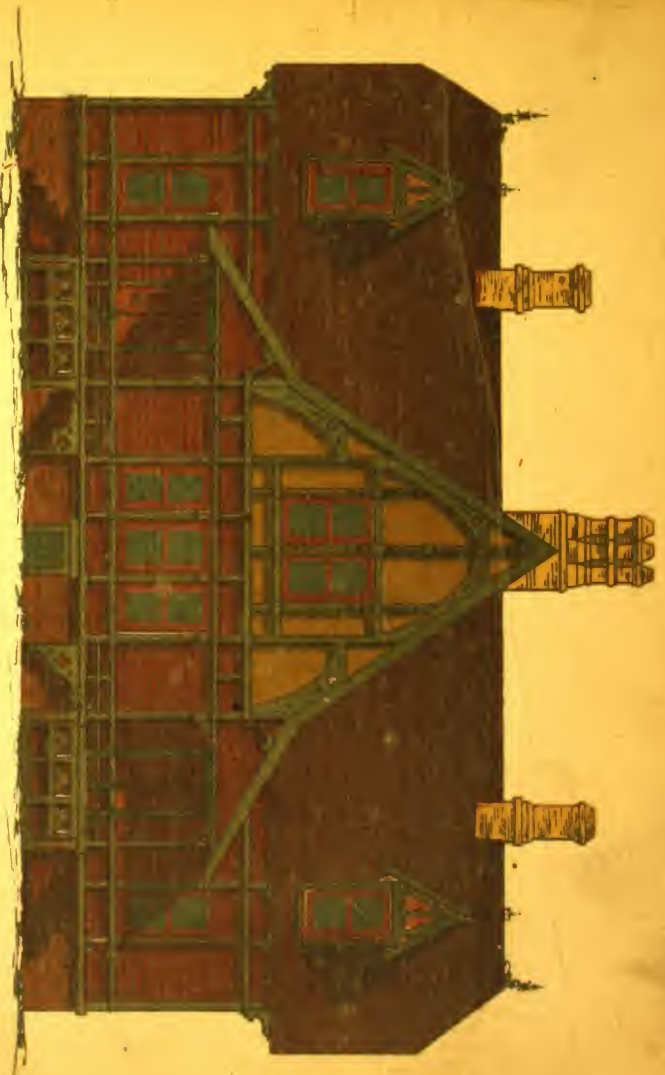
Window shades of proper tone will add much to the effect of such combinations as the above. Any good olive, like, for instance, No. 150, would be desirable.

In the lower example on the plate, the base is No. 85, the body No. 595, the roof No. 87, and the gable, No. 144. The trimming is No. 429, and the sash is in the same color. The combination is a very excellent one; but No. 151, in place of No. 595, would probably be even better, because the latter, by contrast with the reds and maroons, appears almost too green for proper balance or compensation of color. If No. 151 were used, the tone of the gable and body would be more alike, yet the body would still be sufficiently olive for effective contrast.

Window shades, for such design as the last described, may be of a dull red, paler than No. 87, but of similar character.

Most of the æsthetic writers require that colors used, such as those shown in the combinations on this plate, shall be dull and flat (as if smoked), and they obtain the effect by either staining the wood, or employing paints which have no gloss. The folly of this, if durability and the preservation of the surface painted are considered, will be apparent.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of the painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

London: J. B. & Co. 1887



London: J. B. & Co. 1887

PLATE X.

Where colors are mentioned by numbers, references are intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The buildings used for this illustration are the same as Plates Nos. VI to IX, and the last of this particular series. The designs are in the style which now prevails so extensively, namely: painting in deep tones and shades.

The style of painting illustrated is not adapted to all classes of buildings, as, for instance, that shown in Plates XI to XV; but, in cases where it is appropriate, some exceedingly good effects can be produced. Where the combinations of color are well selected, a richness is obtained which mere tints, whether weak or strong, can never give.

The upper example on the plate shows a prevailing tone of red, relieved with a yellowish central gable, and olive trimmings and frame work. The base and roof are in brown, No. 85, and Brown roofing paint. The central portion is maroon, No. 429. The trimmings give the effect of No. 81; but the substitution of No. 151 or 595 would produce a much richer result. The gable is No. 144; the contrast shown in the plate, however, is somewhat greater than the use of the color indicated will actually give. The chimneys are No. 540. If more relief in the design should be thought desirable, sashes could be done with Nos. 540 or 620 to good advantage.

Window shades of proper tone will add much to the effect of such combinations as the above. Any good olive, like, for instance, No. 150, would be desirable.

In the lower example on the plate, the base is No. 85, the body No. 595, the roof No. 87, and the gable, No. 144. The trimming is No. 429, and the sash is in the same color. The combination is a very excellent one; but No. 151, in place of No. 595, would probably be even better, because the latter, by contrast with the reds and maroons, appears almost too green for proper balance or compensation of color. If No. 151 were used, the tone of the gable and body would be more alike, yet the body would still be sufficiently olive for effective contrast.

Window shades, for such design as the last described, may be of a dull red, paler than No. 87, but of similar character.

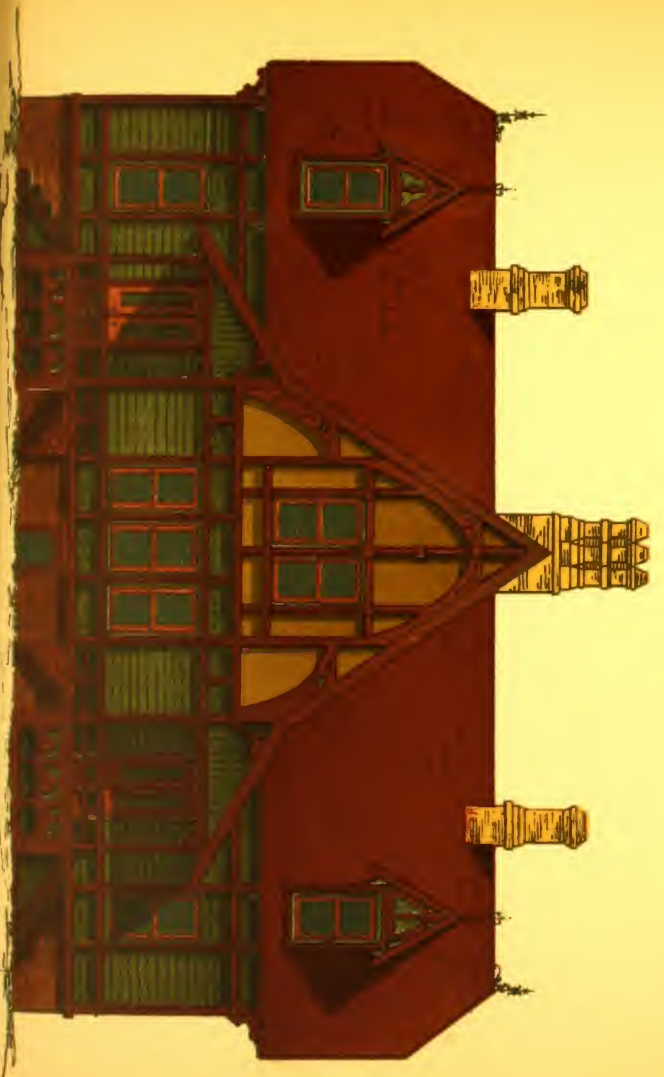
Most of the æsthetic writers require that colors used, such as those shown in the combinations on this plate, shall be dull and flat (as if smoked), and they obtain the effect by either staining the wood, or employing paints which have no gloss. The folly of this, if durability and the preservation of the surface painted are considered, will be apparent.

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London House, 16th Century, 16th Century

EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.



London House, 16th Century, 16th Century





PLATE XI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is of different type from those shown in the preceding plates. It is the conventional Mansard, or French, roof structure, and gives the best effect when painted in tints. The powerful broken colors cannot be employed very successfully on such buildings, and, therefore, all the illustrations of this series are given in tints, so as to present the most desirable results obtainable.

In this example the roof is supposed to be slate. The body is No. 123 and sashes No. 619. Trimmings, a mixture of Nos. 68 and 70. It was intended to use No. 133 for trimmings; but the effect given by the printer can be obtained, as indicated, by mixing the colors mentioned.

Where, as in this case, any change is to be made in shade, by combining colors, it will be well to mix sufficient quantity at one time to do all the work, so as to secure uniformity.

In such a combination as the above, if door of the house is walnut, it will not disturb the effect.

The window shades in this illustration are shown white; but almost any tint may be used with such a design, because the greys are very neutral.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is of different type from those shown in the preceding plates. It is the conventional Mansard, or French, roof structure, and gives the best effect when painted in tints. The powerful broken colors cannot be employed very successfully on such buildings, and, therefore, all the illustrations of this series are given in tints, so as to present the most desirable results obtainable.

In this example the roof is supposed to be slate. The body is No. 123 and sashes No. 619. Trimmings, a mixture of Nos. 68 and 70. It was intended to use No. 133 for trimmings; but the effect given by the printer can be obtained, as indicated, by mixing the colors mentioned.

Where, as in this case, any change is to be made in shade, by combining colors, it will be well to mix sufficient quantity at one time to do all the work, so as to secure uniformity.

In such a combination as the above, if door of the house is walnut, it will not disturb the effect.

The window shades in this illustration are shown white; but almost any tint may be used with such a design, because the greys are very neutral.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.







PLATE XII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plate No. XI. It is shown in tints, as in the previous case, but with different selection. The combination gives a very happy effect, and one which will probably be generally approved.

The body is No. 131, trimmed with Nos. 107 and 74. Sashes, No. 142. If less contrast be desired than appears in the design, trimming can be done with Nos. 74 and 75.

The window shades shown in the plate are very similar to No. 83. A color like No. 135 could be used, if preferred.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plate No. XI. It is shown in tints, as in the previous case, but with different selection. The combination gives a very happy effect, and one which will probably be generally approved.

The body is No. 131, trimmed with Nos. 107 and 74. Sashes, No. 142. If less contrast be desired than appears in the design, trimming can be done with Nos. 74 and 75.

The window shades shown in the plate are very similar to No. 83. A color like No. 135 could be used, if preferred.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plates Nos. XI and XII; but with variations in the tints employed.

The object of treating the same design in different combinations of colors, is that comparison of the effects due to, and obtainable from, painting, may be made, to enable one to make an intelligent selection.

In this example the body is No. 91, trimmed with No. 89. Basement, No. 85. Window sash and door, No. 595.

The window shades shown in this illustration are a rich maroon, like No. 618.

If sash were painted with No. 429 or No. 142, and window shades of olive color were used, a better balance would probably be obtained than is presented in the design as it stands. The window shades in this case could be like Nos. 101, 147, 149 or even 151.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XIV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is the same as in Plates Nos. XI, XII and XIII.

The effect of the combination employed in this case is very warm, and the arrangement of coloring is well suited for a residence standing in a shaded, or secluded situation.

The body, in this example, is No. 141; trimmings No. 140, and base No. 85. Door and sashes, No. 105.

The window shades shown are similar to No. 135. If darker color be preferred, light olive could be used with good effect.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.

PLATE XIV.

When color are suggested by numbers, reference is made to sample sheet of "Town and Country" paints, which will be found in the back part of this work.

The building used for this illustration is the same as in Plates Nos. XI, XII and XIII.

The effect of the combination employed in this case is very warm, and the arrangement of coloring is well suited for a residence standing in a shaded, or secluded situation.

The body, in this example, is No. 141; trimmings No. 140, and base No. 85. Door and window, No. 001.

The window shades shown are similar to No. 135. If darker color be preferred, light olive could be used with good effect.

It will be readily understood that the small strips, as on sample sheet, differ in appearance from their effect when in mass, as in a building. The purpose of the plate in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. In "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This illustration is the last of the Mansard, or French, roof series. The general tone of the design is green; but good relief is given by the use of brown on the base, and maroon on the sash.

The body color, in this example, is No. 83; trimming, No. 81; sash and door, No. 142; base, No. 76.

The window shades shown are like No. 135 in color, and have the effect of making the body and trimming tints assume a greyish hue.

If it is desired to do away with, or modify, the green tone of the combination, this can be effected by the use of a complementary tint for window shades. Good tints for such purpose would be Nos. 140, 141 or 91.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.







PLATE XVI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

In this Plate a new series is commenced, the building selected for representation being an ornamental stone cottage, of a style very frequently met with in the suburbs of all large cities and towns, also in wealthy agricultural districts.

The stone in this design being brown, the wood work must be painted with complementary colors in order to have pleasing contrast.

In the illustration presented, suitable complementary colors are found in No. 107 for the principal tint, No. 72 for relief, and No. 101 on the sash; but the printer has not brought out the effect as well as should have been done.

The red window shades, used in this Plate, modify the brown color of the stone and make it assume a somewhat greyish cast, which, to many, will be very pleasing.

A good modification of this design might be had by painting window sashes in No. 620, and using shades of a color like No. 144. Such an arrangement would offer a very complementary contrast to the brown color of the stone, and bear harmonious relation to the colors of the wood work.

In cases where roof is shingle, it may be painted in No. 68, with bands of No. 154 or 619.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XVI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

In this Plate a new series is commenced, the building selected for representation being an ornamental stone cottage, of a style very frequently met with in the suburbs of all large cities and towns, also in wealthy agricultural districts.

The stone in this design being brown, the wood work must be painted with complementary colors in order to have pleasing contrast.

In the illustration presented, suitable complementary colors are found in No. 107 for the principal tint, No. 72 for relief, and No. 451 on the sash; but the printer has not brought out the effect as well as should have been done.

The red window shades, used in this Plate, modify the brown color of the stone and make it assume a somewhat greyish cast, which, to many, will be very pleasing.

A good modification of this design might be had by painting window sashes in No. 620, and using shades of a color like No. 144. Such an arrangement would offer a very complementary contrast to the brown color of the stone, and bear harmonious relation to the colors of the wood work.

In cases where roof is shingle, it may be painted in No. 68, with bands of No. 154 or 619.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when so mixed, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XVII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The illustration in this case is in continuance of the ornamental stone cottage series commenced in preceding plate.

The two colors employed in the present design are Nos. 595 and 145 for the wood work generally, with black on the sash.

Where roof is shingled, No. 68 should be used for it, with bands of No. 154 or 619; chimneys, No. 154.

The bright crimson shades, in the combination shown, look well in the bay window, where their color well complements the olives; they are, however, too glaring for the brown stone, which offers no relief. If red shades must be used throughout, then a color similar to No. 429 would be sufficiently rich. A very pleasing effect might be obtained if bright crimson appeared only in the bay window, and a color like No. 101, or 151, in the remainder.

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EXAMPLE OF PAINTING
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The illustration in this case is in continuance of the ornamental stone cottage series commenced in preceding plate.

The two colors employed in the present design are Nos. 595 and 145 for the wood work generally, with black on the sash.

Where roof is shingled, No. 68 should be used for it, with bands of No. 154 or 619; chimneys, No. 154.

The bright crimson shades, in the combination shown, look well in the bay window, where their color well complements the olives; they are, however, too glaring for the brown stone, which offers no relief. If red shades must be used throughout, then a color similar to No. 429 would be sufficiently rich. A very pleasing effect might be obtained if bright crimson appeared only in the bay window, and a color like No. 101, or 151, in the remainder.

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EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XVIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. XVI and XVII, with the difference that it is shown in grey stone instead of brown.

The painting on the wood work is the same as in the preceding design, and enables the altered appearance of the colors, caused by contrast with the lighter stone, to be noted. The printer, in this case, has the roof very badly illustrated.

Grey stone is quite neutral to any selection of colors.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Hart, Lith. 36 Vesey St. N.Y.

PLATE XVIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. XVI and XVII, with the difference that it is shown in grey stone instead of brown.

The painting on the wood work is the same as in the preceding design, and enables the altered appearance of the colors, caused by contrast with the lighter stone, to be noted. The printer, in this case, has the roof very badly illustrated.

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EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Hart. Lith. Jo. Vasey SKEL.





PLATE XIX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is another illustration in the stone cottage series; the stone being grey, as in Plate No. XVIII.

The general wood work, in this design, is painted in tints, Nos. 140 and 141, the sash in No. 105. Relief is given to the combination in the window shades, which are of color similar to No. 135.

Where roof is shingled, No. 68 should be used for it, with bands of No. 154 or 619. Chimneys, No. 154.

A good contrast between the effect of painting in tints and in strong broken colors, is given by this and the plate preceding.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XIX.

When colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the first pocket of the book.

This is another illustration in the stone cottage series; the stone being grey, as in Plate No. XVII.

The general wood work, in this design, is painted in tints, Nos. 140 and 141, the sash in No. 142. Relief is given to the combination in the window shades, which are of color similar to No. 131.

When wood is shingled, No. 68 should be used for it, with bands of No. 154 or 619. Chimneys, No. 134.

A good contrast between the effect of painting in tints and in strong broken colors, is given by this and the plate preceding.

It will be easily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when as painted on in a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting on a well executed wood work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Hart Lith. 36 Vesey Street





PLATE XX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This illustration is the last of the stone cottage series. It is intended to represent serpentine stone, so much used in the neighborhood of Philadelphia; the printer, however, has given it too green a cast. The tone should be somewhat greyer.

"Town and Country" paints Nos. 140 and 141 are shown on the wood work, and these colors make a good complementary contrast with the actual stone.

Where roof is shingled, No. 68 should be used for it, with bands of No. 154 or 619. Chimneys, No. 154.

Brown window shades will probably be preferred by many to the red shown in the plate.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Hart. Lith. by Vasey & Son.

PLATE XX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This illustration is the last of the stone cottage series. It is intended to represent serpentine stone, so much used in the neighborhood of Philadelphia; the printer, however, has given it too green a cast. The tone should be somewhat greyer.

"Town and Country" paints Nos. 140 and 141 are shown on the wood work, and these colors make a good complementary contrast with the actual stone.

Where roof is shingled, No. 68 should be used for it, with bands of No. 154 or 619. Chimneys, No. 154.

Brown window shades will probably be preferred by many to the red shown in the plate.

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EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Hart Lith. 36 Vesey St. N.Y.





PLATE XXI.

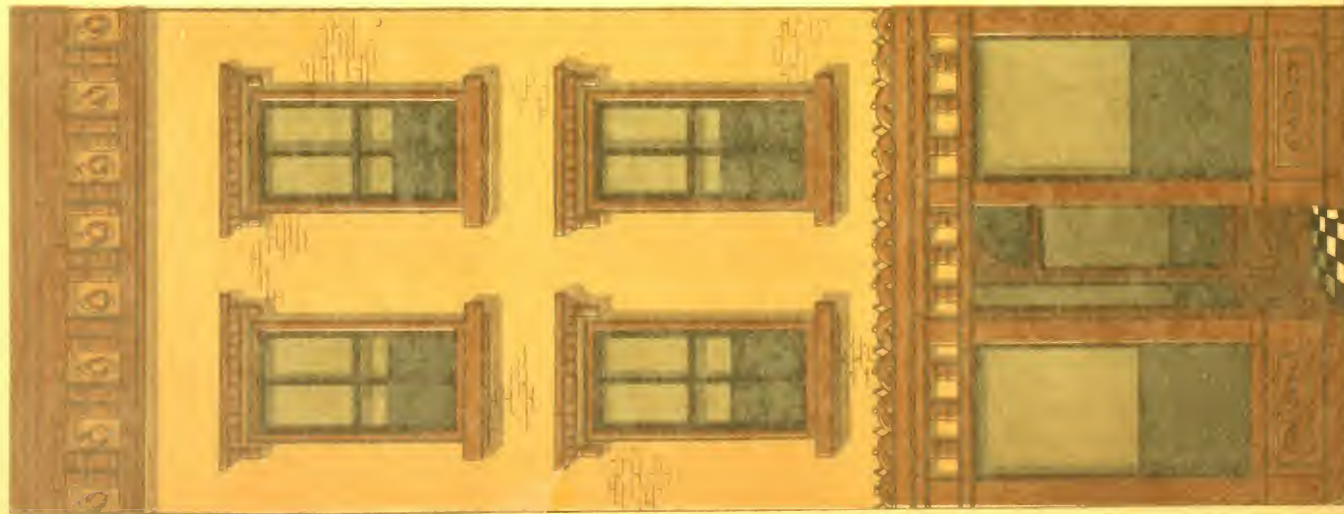
Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

In order to give this work as wide a scope as possible, and make it of the largest practical value; the publishers, in the series of illustrations commenced with this plate, have thought it well to present designs of store and city house fronts, in order to show how effective combinations, for such cases, may be made.

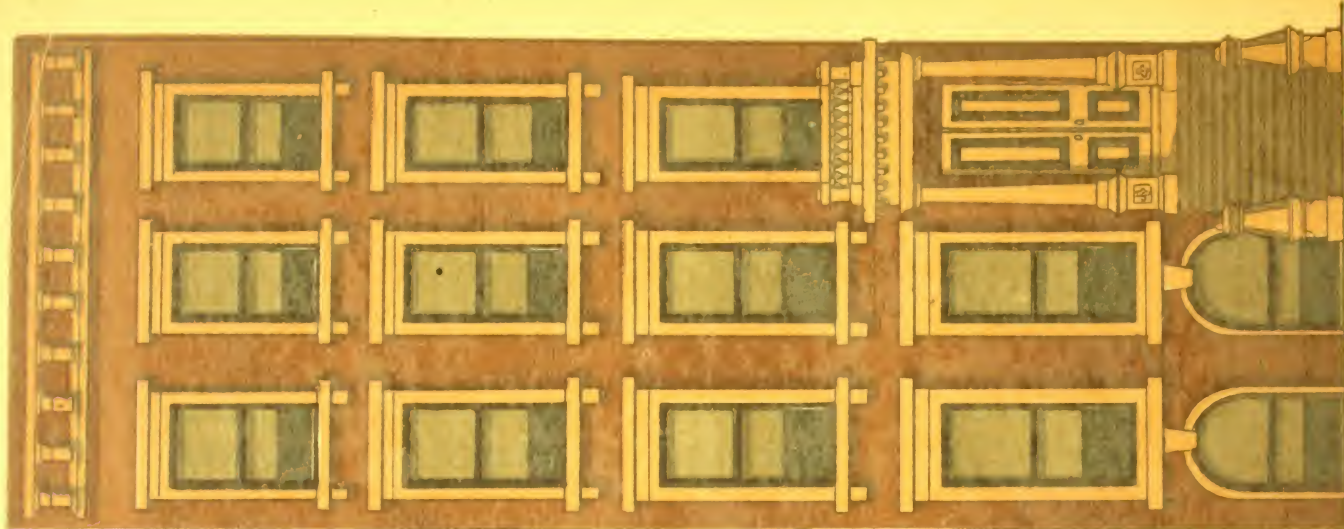
Both of the buildings, in this example, are painted with the same colors, the only difference being a reversal in their arrangement. In one design, the darker tint is used for the main, or body color; while in the other, the lighter is employed. The tints are Nos. 140 and 141, with No. 72 on the sash.

There is, in all of this series of store and city house fronts, such a large aggregate of surface in the windows, as to make it very essential for the color of window shades to be studied with more than usual care, so as to avoid inharmonious effects. The present plate shows a very harmonious balance, and it is entirely due to the use of No. 82 as the color for the shades. Scarcely any other selection would answer as well, although some of the olives, such as Nos. 146, 147, 148, 150 and 151, would make a good appearance.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.



Painted by J. H. Harrison, N. Y. 1875

PLATE XXI.

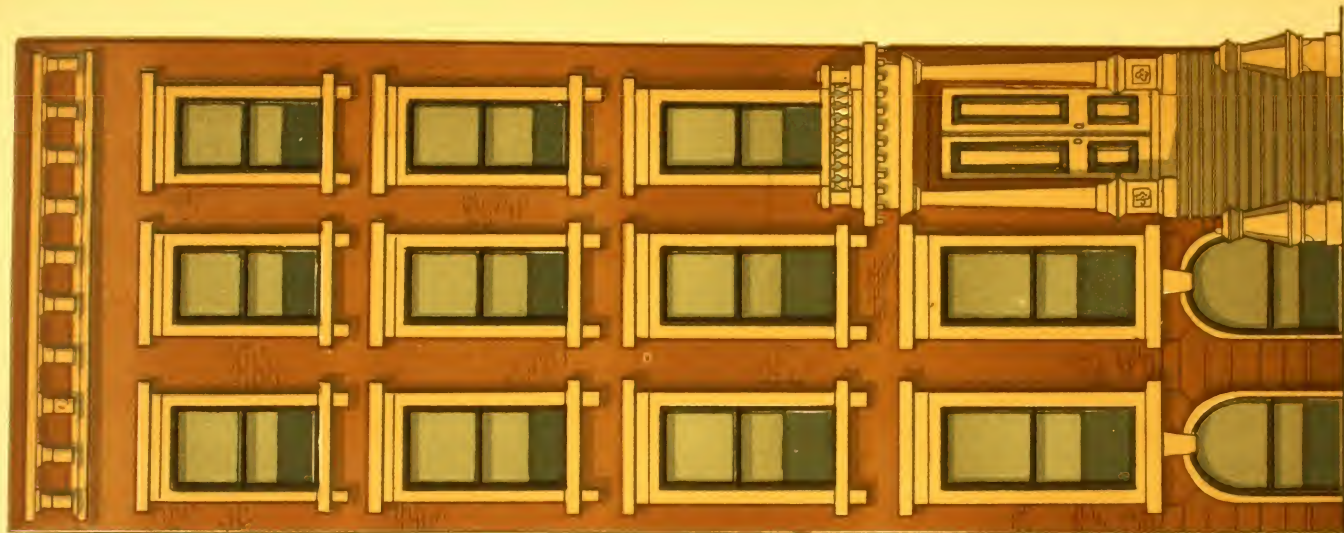
Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

In order to give this work as wide a scope as possible, and make it of the largest practical value; the publishers, in the series of illustrations commenced with this plate, have thought it well to present designs of store and city house fronts, in order to show how effective combinations, for such cases, may be made.

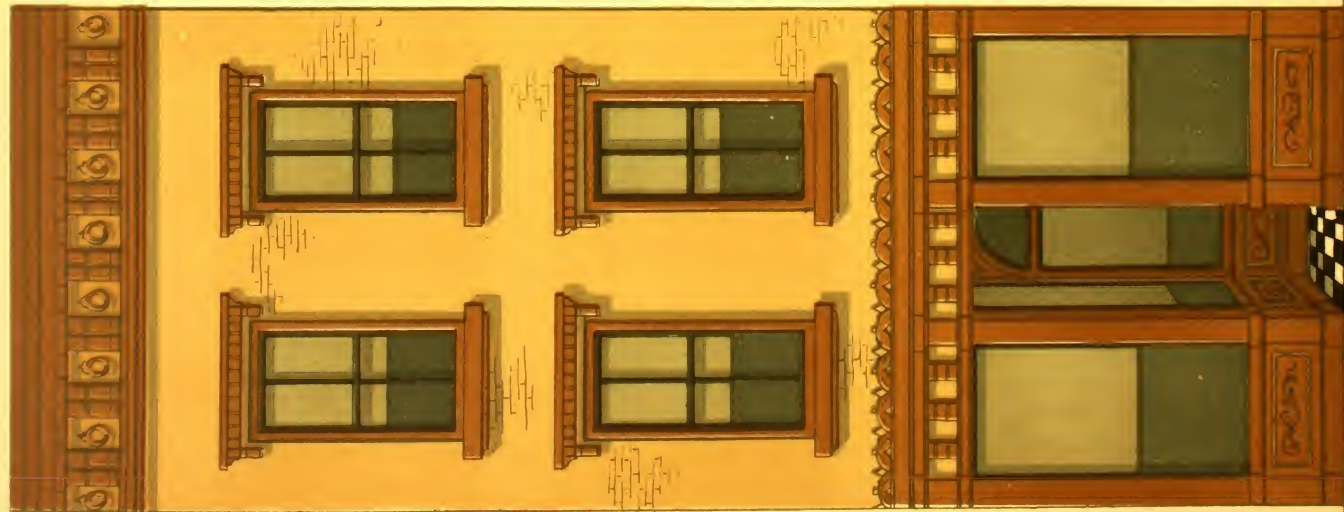
Both of the buildings, in this example, are painted with the same colors, the only difference being a reversal in their arrangement. In one design, the darker tint is used for the main, or body color; while in the other, the lighter is employed. The tints are Nos. 140 and 141, with No. 72 on the sash.

There is, in all of this series of store and city house fronts, such a large aggregate of surface in the windows, as to make it very essential for the color of window shades to be studied with more than usual care, so as to avoid inharmonious effects. The present plate shows a very harmonious balance, and it is entirely due to the use of No. 82 as the color for the shades. Scarcely any other selection would answer as well, although some of the olives, such as Nos. 146, 147, 148, 150 and 151, would make a good appearance.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



Architect: Henry Lamb, 25, Victoria Street.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS



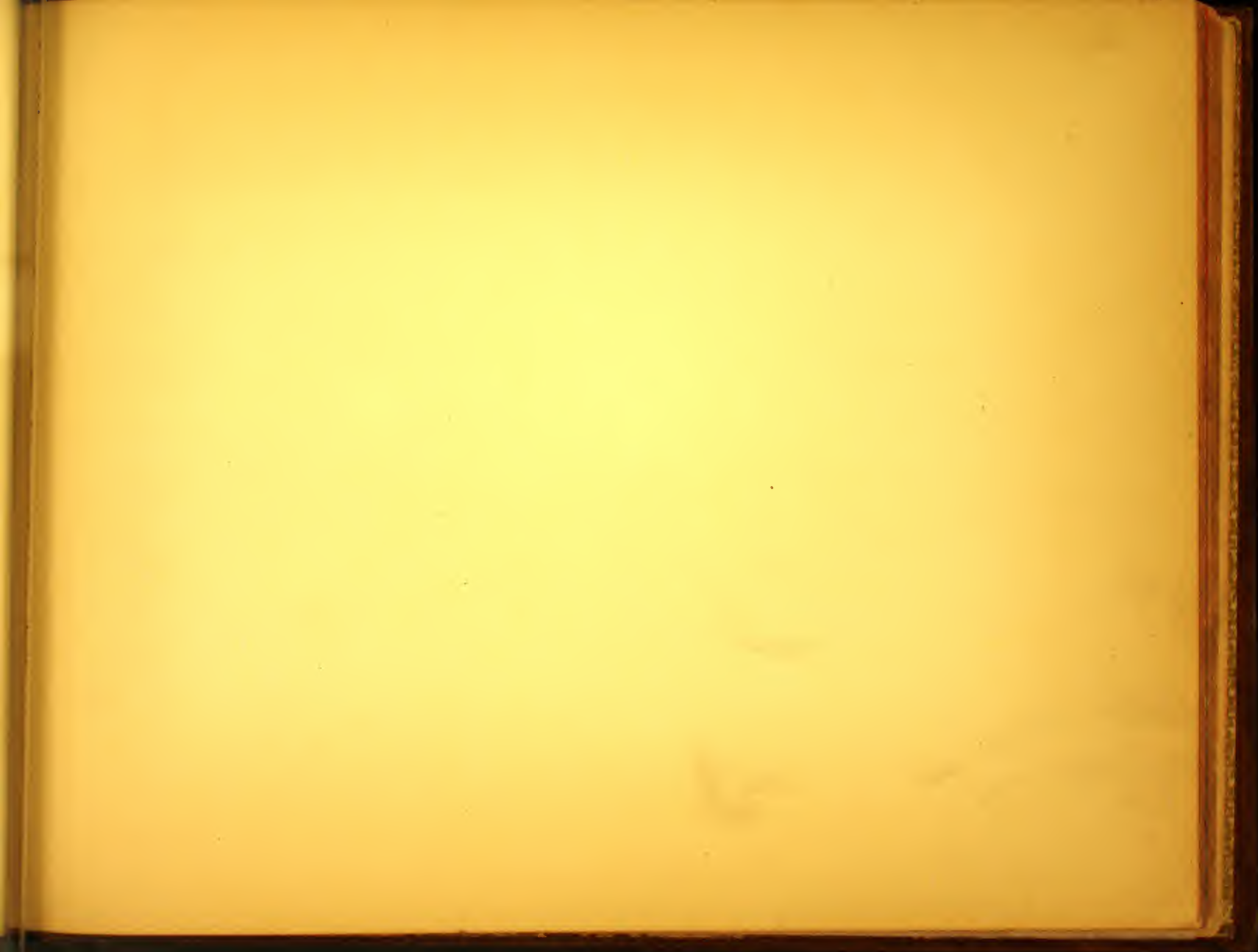


PLATE XXII.

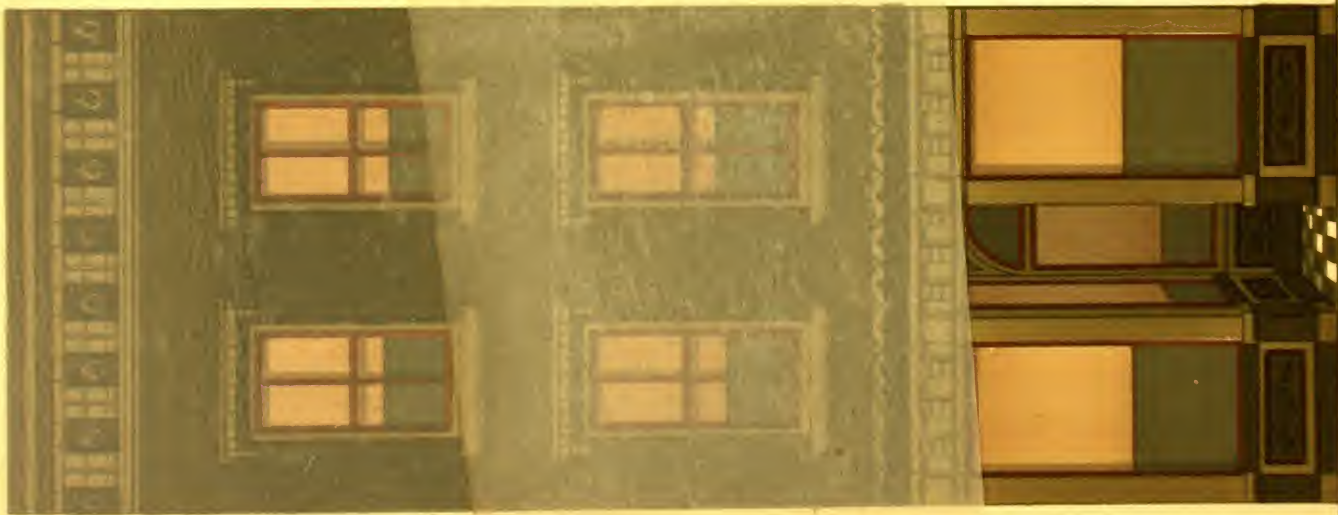
Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is a continuation of the store and city house front series. The effect shown in the examples is not warm and cheerful, as in the preceding plate; but, where it is desired that the prevailing tone be cool, the selections will be found appropriate.

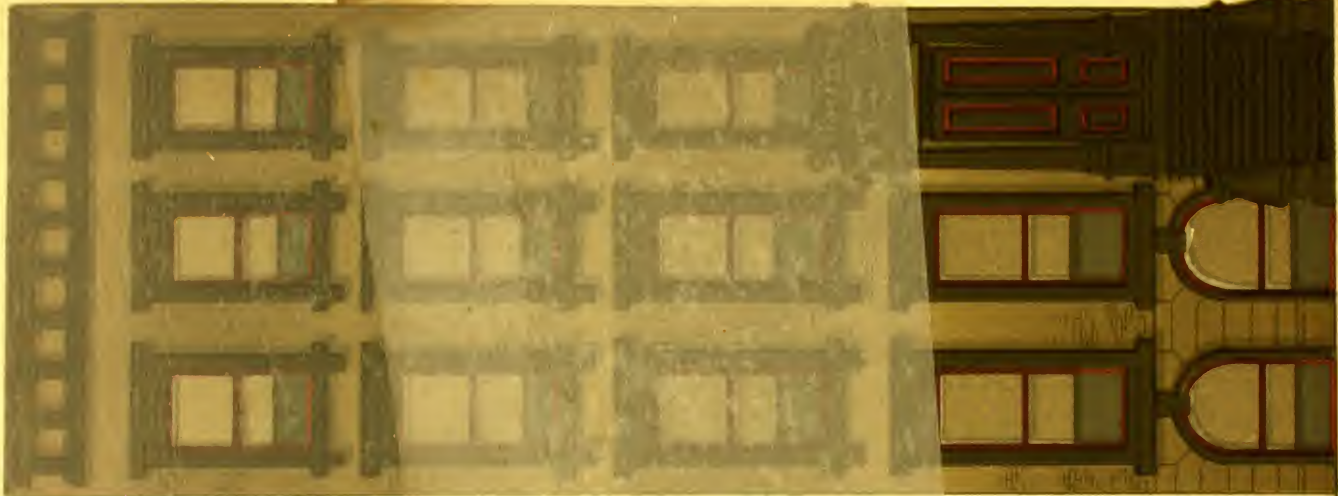
In the store front, the colors used are No. 640 for the body, No. 639 for trimming, and No. 429 for the sash. The window shades are similar to No. 90. In this case, while the darker of the two principal colors is taken for the body of the building, a very cheerful effect is produced by the window shades selected, which create an excellent balance.

In the house front the colors used are No. 639 for the body; No. 640 for trimming; and No. 429 for the sash. The window shades are similar to No. 107. In this case, the only relief to the prevailing cool tone of the design, is in the red color of the sash. There is more or less warmth in the light olive body color, well brought out by the sage grey color of the window shades. The combination shown in this arrangement is particularly suitable for the sunny side of a street. If preferred, a warm olive, like No. 150, could be used for window shades with good effect.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.



Given by the artist to the artist.

PLATE XXII.

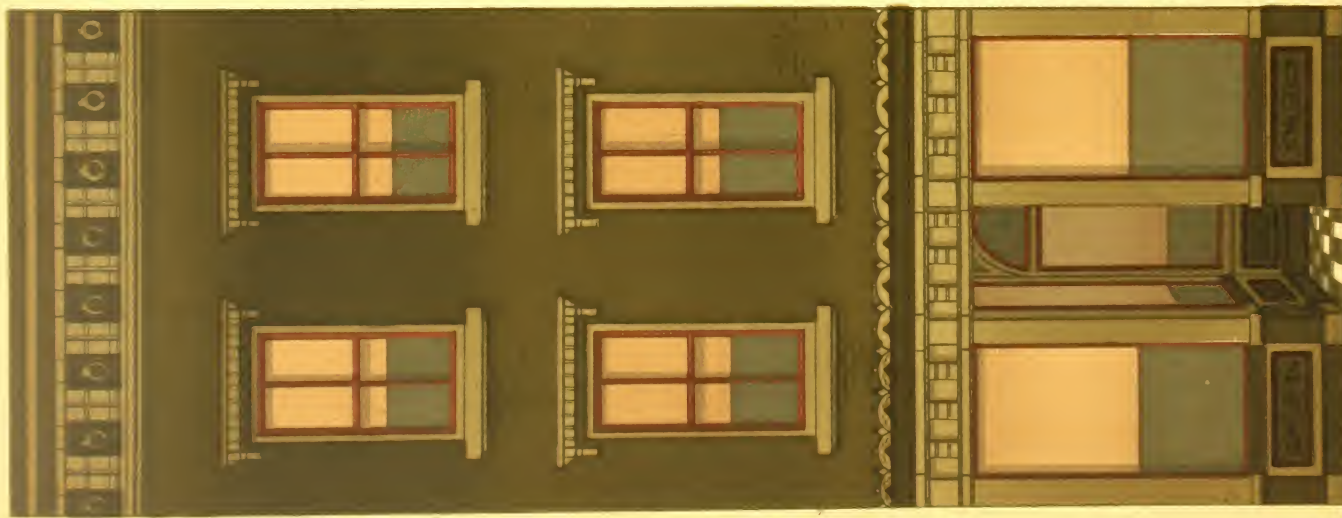
Where colors are mentioned by numbers, reference is made to sample book of "Town and Country" paints, which will be found in the front part of the work.

This is a continuation of the more *subdued* house front series. The effect shown in the examples is not warm and cheerful, as in the preceding plates, but, where it is desired that the prevailing tone be cool, the selections will be found appropriate.

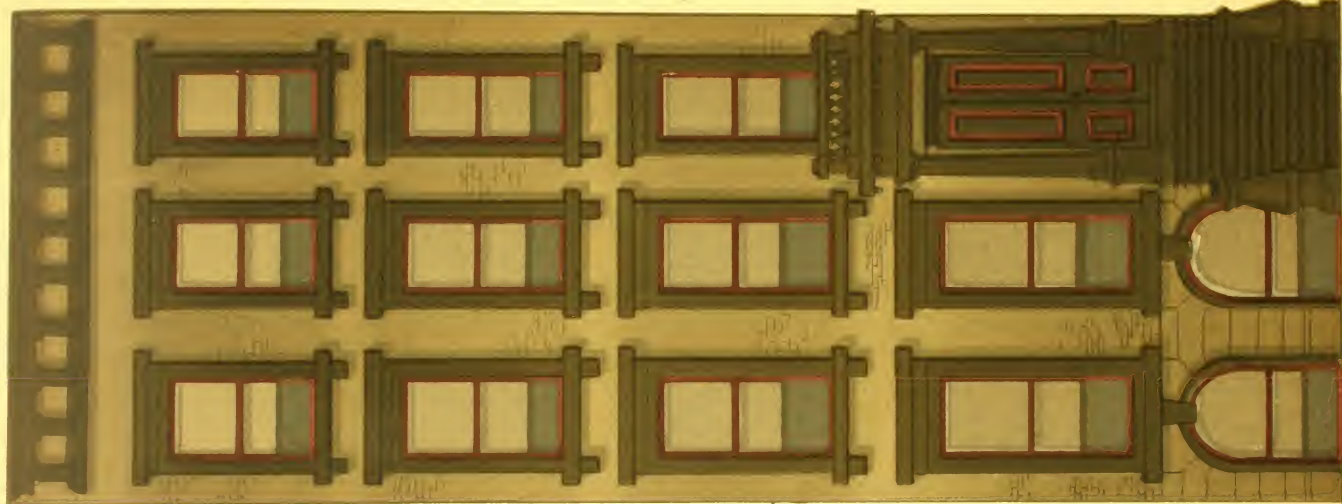
In the store front, the colors used are No. 542 for the body; No. 639 for trimming, and No. 429 for the sash. The window shades are similar to No. 96. In this case, while the darker of the two principal colors is taken for the body of the building, a very cheerful effect is produced by the window shades selected, which create an excellent balance.

In the house front the colors used are No. 542 for the body; No. 642 for trimming; and No. 429 for the sash. The window shades are similar to No. 96. In this case, the only relief to the prevailing cool tone of the design, is in the red color of the sash. There is more or less warmth in the light olive body color, well brought out by the sage grey color of the window shades. The combination shown in this arrangement is particularly suitable for the sunny side of a street. If preferred a warm olive, like No. 429, could be used for window shades with good effect.

It will be readily understood that colors in small strips, or in sample plates, differ in appearance from their effect when in masses, as on a building. The purpose of this plate is to give, so nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints be ordered, according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS



Colors suggested by Harrison's Ready Mixed Paints





PLATE XXIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

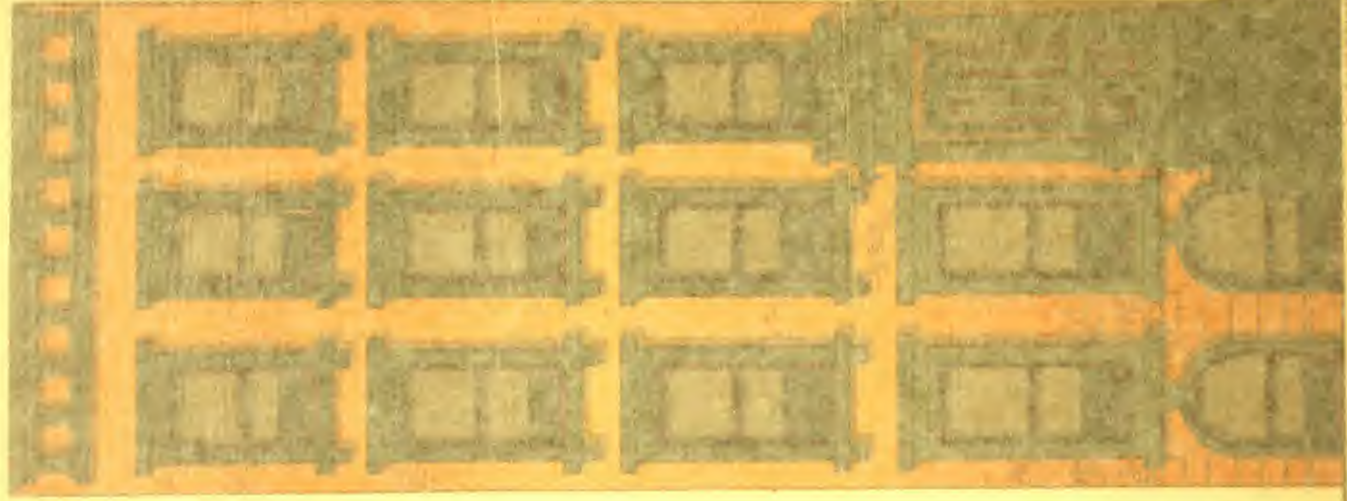
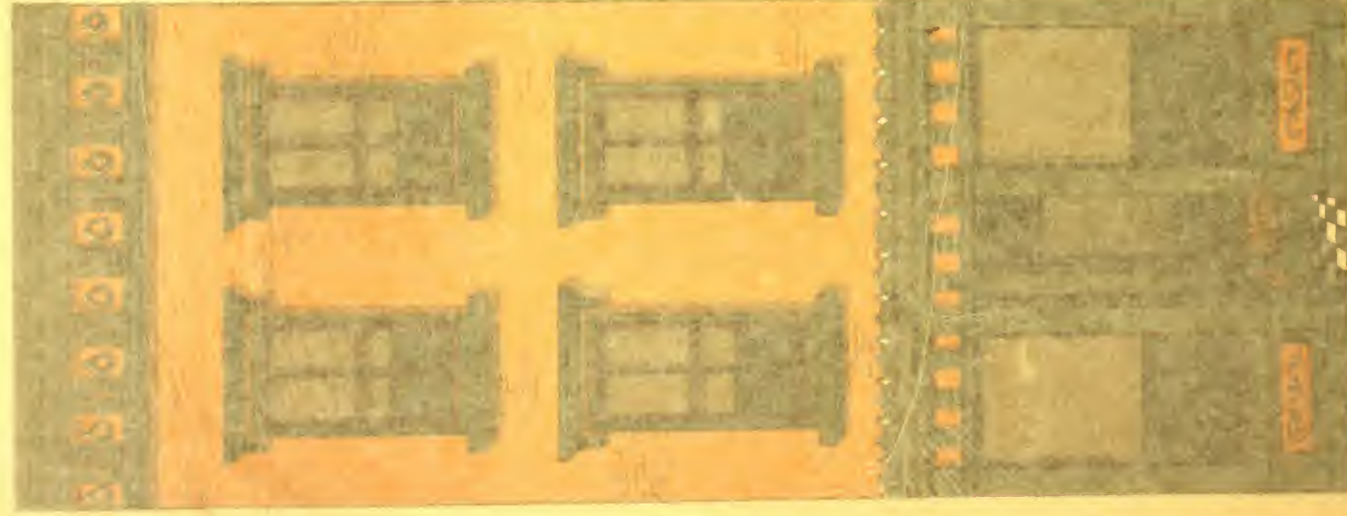
The buildings in this illustration are the same as in Plates Nos. XXI and XXII, and are a continuation of the store and city house front series.

The designs are shown in a strong reddish, or orange, yellow. The red tone of the body color admits the use of light olive for trimming, it making a favorable contrast. The combination given, is a good one for those who may fancy a prevailing tone of yellow.

The colors employed in this instance are No. 540 for the body; Nos. 595 and 101 for trimmings; and No. 429 for sash.

The window shades are similar to No. 74, but No. 89 might be substituted if preferred.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN CONSTRUCTION
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS

PLATE XXIII.

Which colors are admitted for present reference is indicated by number above the "Tones and Colors" column, and will be found in the first part of this work.

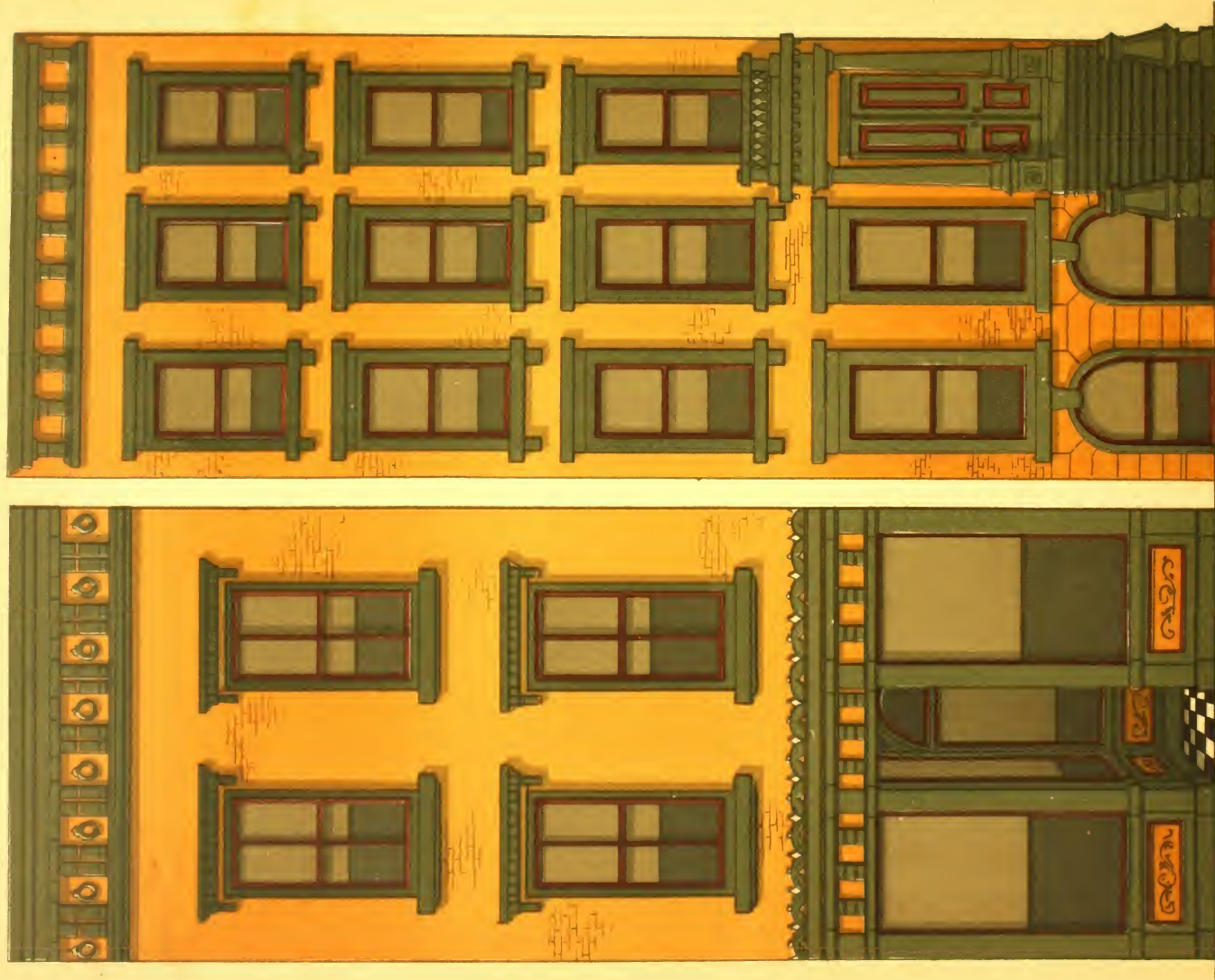
The buildings in this illustration are the same as in Plates Nos. XXII and XXV, and are a combination of the most best city house front styles.

The design is carried in a strong reddish, or orange, yellow. The red tone of the "sash color" admits the use of light blue for trimming, it making a beautiful contrast. The combination gives it a good air for those who may fancy a promising tone of yellow.

The colors employed in this instance are No. 120 for the body, Nos. 131 and 132 for trimmings, and No. 454 for roof.

The window shades are similar to No. 74, but No. 82 design is substituted if preferred.

It will be noted, however, that there is small strip of red sash color, which is opposite from this plan when it comes to a building. The purpose of the paint in the back is to give as much as possible the color of paint in which house is used. If "Tones and Colors" plan are, which according to American green, the green will only be apparent.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS

General Manager, London, 25, Abchurch Lane, E.C. 4





PLATE XXIV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is another illustration in the store and city house front series, with the fronts shown in brick. The red color of brickwork requires, for proper effect, contrast with color of greenish tone, and these designs are presented with a view of indicating how brick fronts may be treated in order to have harmonious results derived from suitable painting of sashes and other trimmings.

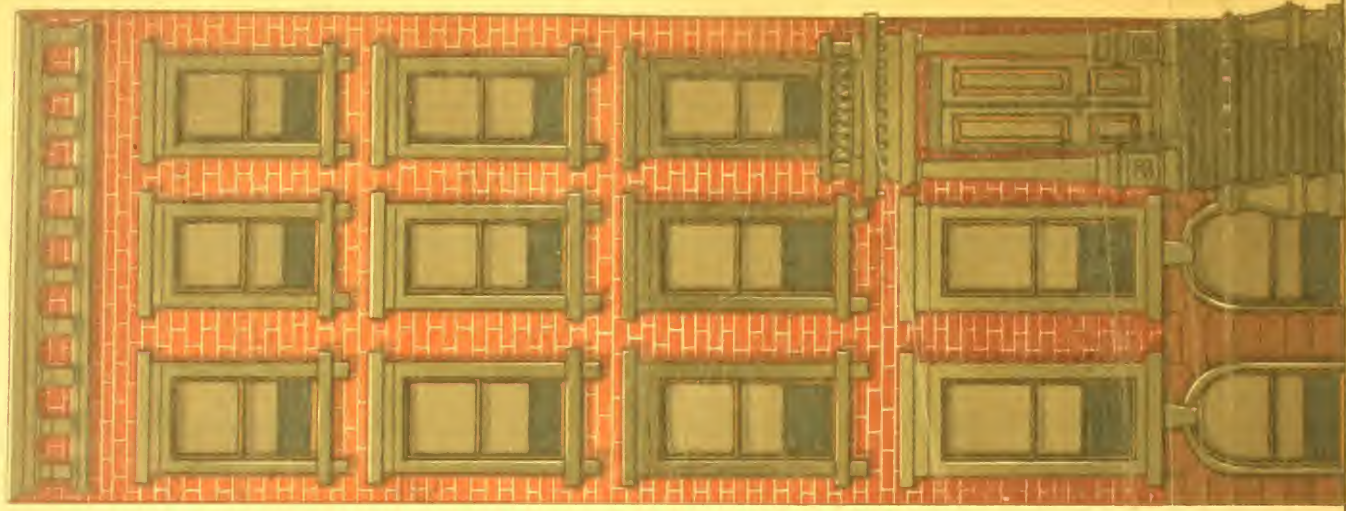
The store front has dark mortar, while the house front has white mortar.

In the store, the colors used for trimmings are Nos. 595 and 101. Sashes No. 615.

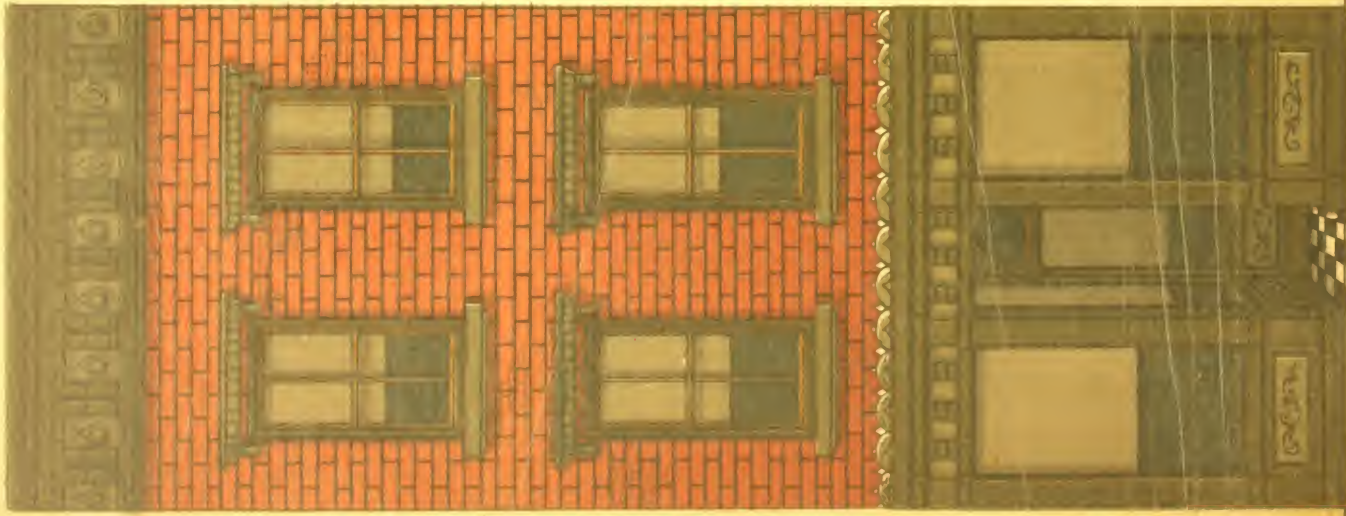
In the house, the colors used are No. 101 for trimmings; No. 615 for sash; and No. 140 for basement.

The window shades, in each case, are similar to No. 74. If dark shades are desired, they may be of colors like Nos. 147, 148, 150 or 151.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



London: Street, July 10, 1851.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS

PLATE XXIV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

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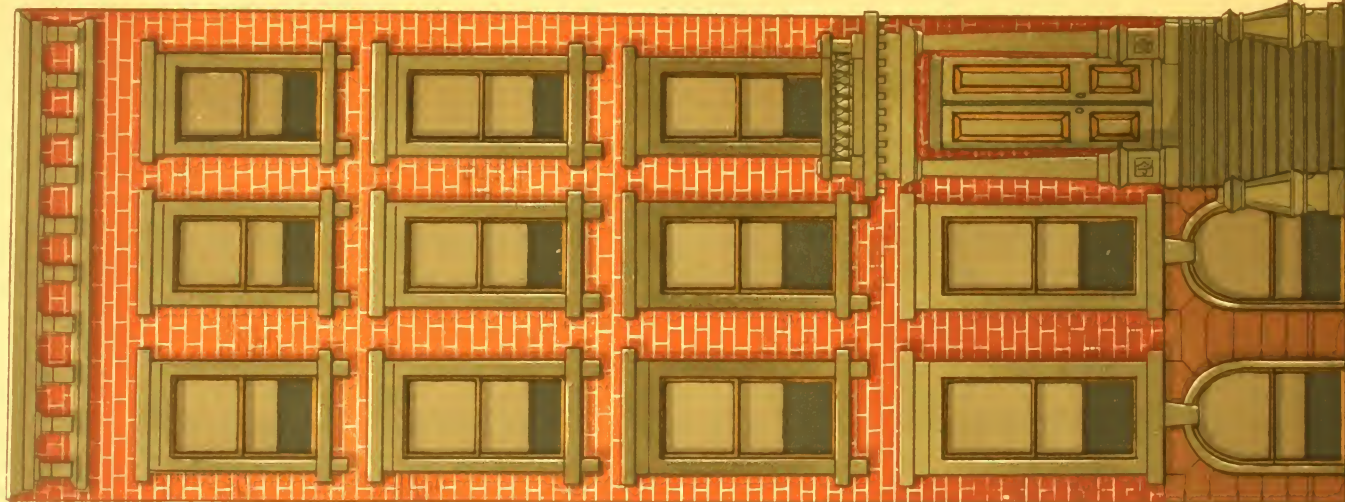
The store front has dark mortar, while the house front has white mortar.

In the store, the colors used for trimmings are Nos. 595 and 101. Sashes No. 615.

In the house, the colors used are No. 101 for trimmings; No. 615 for sash; and No. 140 for basement.

The window shades, in each case, are similar to No. 74. If dark shades are desired, they may be of colors like Nos. 147, 148, 150 or 151.

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Charles L. Harrison, 1888, 1889, 1890, 1891



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XXV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is the last of the series of store and city house fronts, and is shown with a prevailing color of yellow.

The store front is relieved from monotony by the upper story being done in a lighter tint than the middle story, and it will be noticed that this treatment adds, in appearance, to the height of the building. The colors used, in this design, are No. 105 for the lower story and trimmings; No. 66 for the middle story; No. 121 for the upper story.

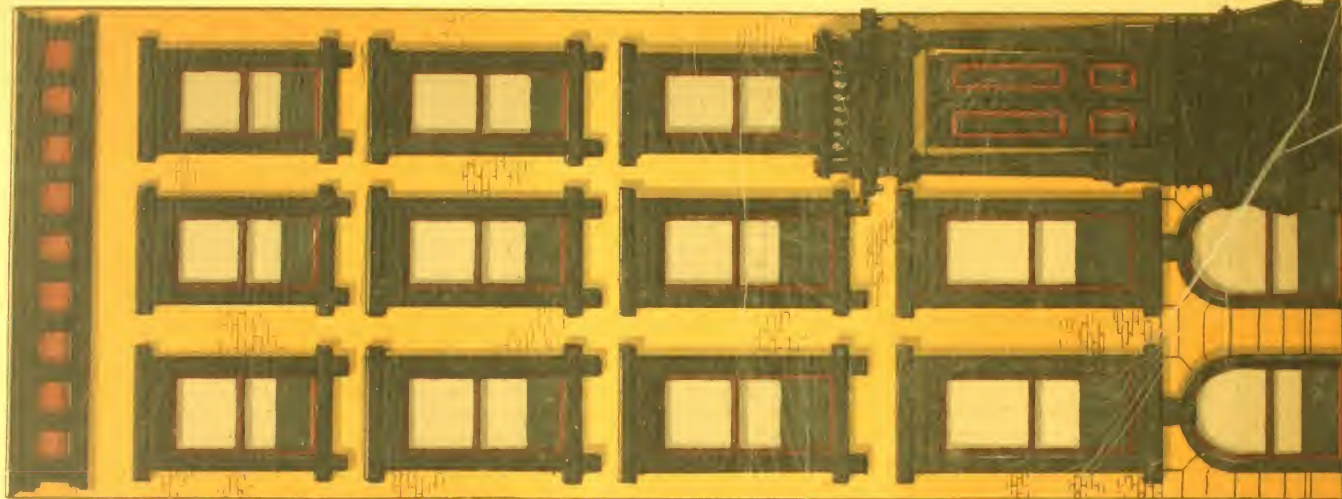
The window shades, in this case, are shown of a medium blue tint; a color similar to No. 133, would have good effect.

On the house, the body color is No. 66; trimmings, No. 105. It would probably be an improvement in this design, were the basement story of the dwelling done in brown, for instance, with No. 85 or 140.

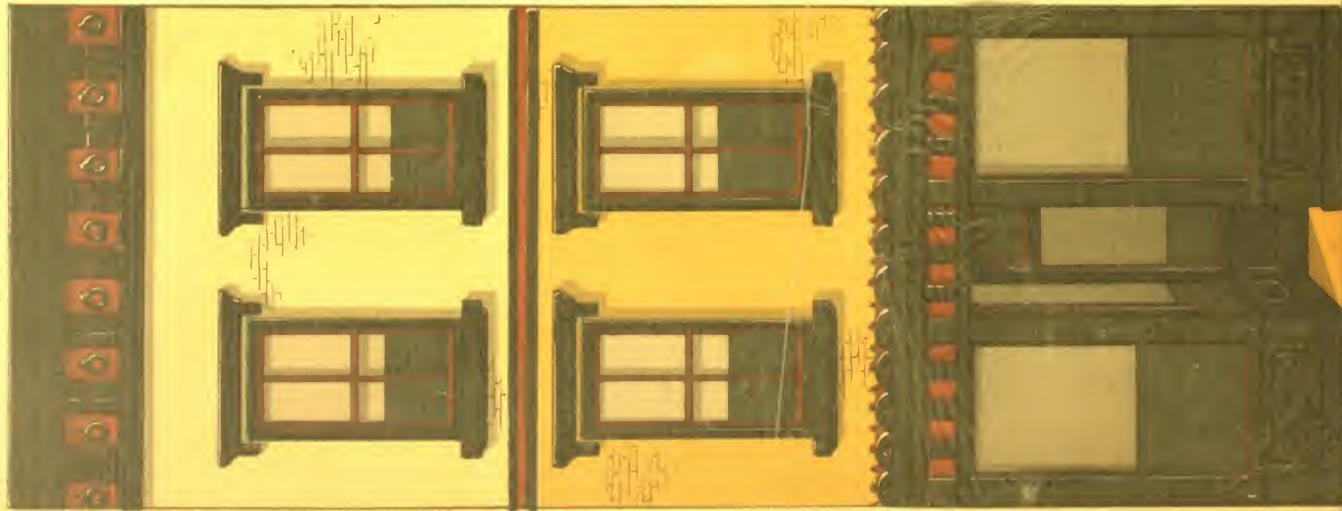
The window shades, which are very appropriate for the arrangement presented, are similar to No. 134.

The red color, in both illustrations, is No. 429.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



Painted from John W. Brown's



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XXV.

Where colors are mentioned by number, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

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The store front is relieved from monotony by the upper story being done in a lighter tint than the middle story, and it will be noticed that this treatment adds, in appearance, to the height of the building. The colors used, in this design, are No. 105 for the lower story and trimmings; No. 66 for the middle story; No. 121 for the upper story.

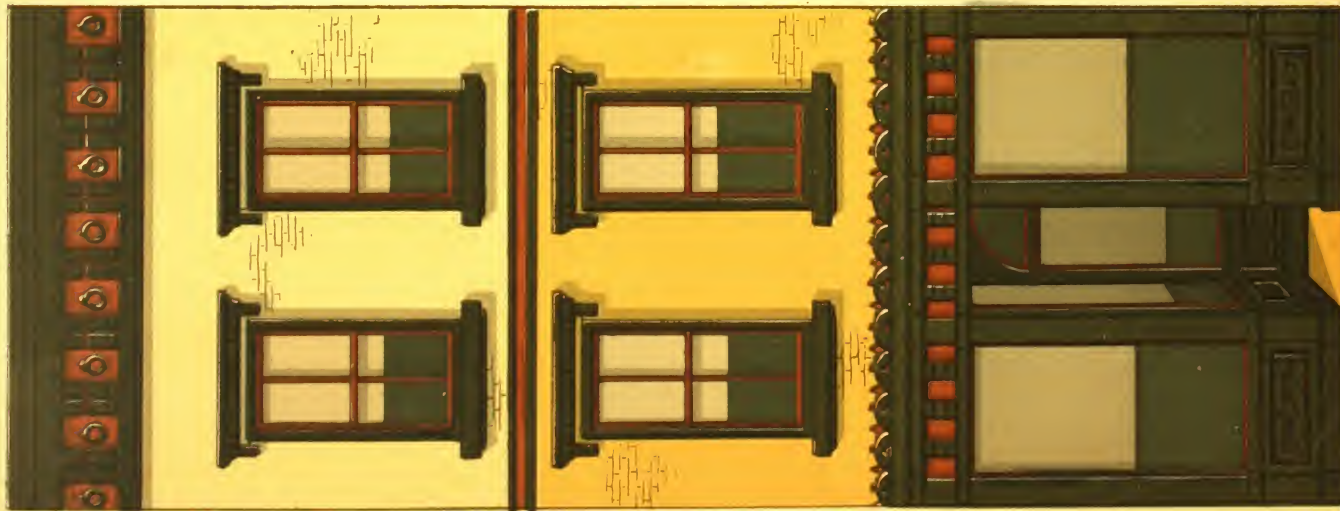
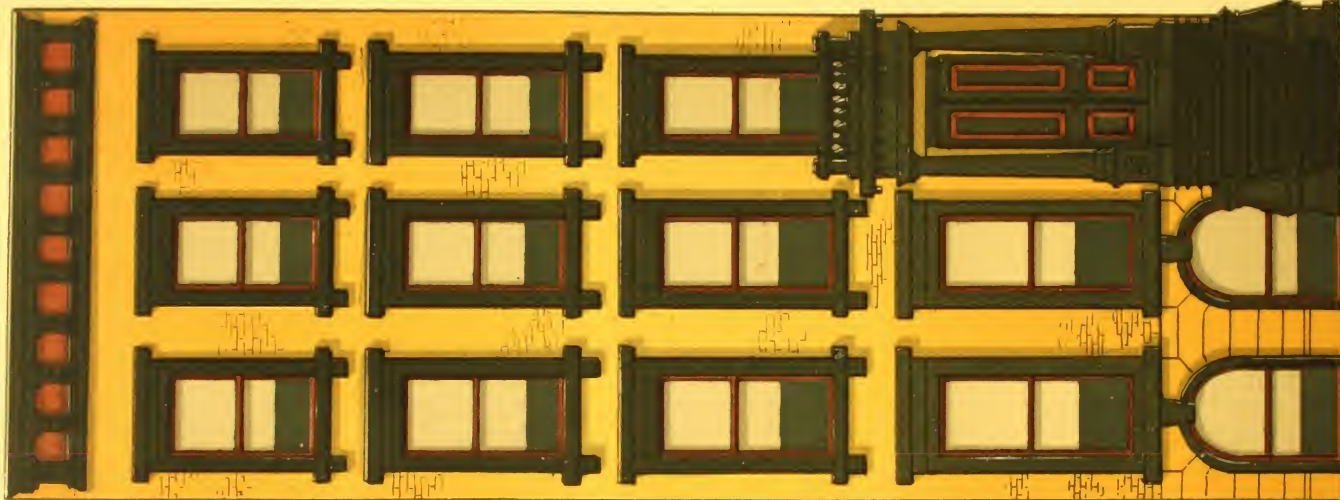
The window shades, in this case, are shown of a medium blue tint; a color similar to No. 133, would have good effect.

On the house, the body color is No. 66; trimmings, No. 105. It would probably be an improvement in this design, were the basement story of the dwelling done in brown, for instance, with No. 85 or 140.

The window shades, which are very appropriate for the arrangement presented, are similar to No. 134.

The red color, in both illustrations, is No. 429.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Charles Barr, Ltd. 10, Victoria Street, London, W.





PLATE XXVI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is in Queen Anne style, many fine specimens of which may now be seen, especially at seaside resorts.

In the present plate, and the four succeeding it, examples are presented of painting which now prevails to large extent and is growing in favor.

In the Queen Anne order of architecture, the large sloping roofs, always seen, at any position, by the spectator, have very important bearing on the general color effect, which, with buildings in the style referred to, is usually studied in masses rather than in detail.

Detailed painting, where the Queen Anne style of architecture is concerned, seems out of harmony, because the effect of such treatment is to emphasize unimportant features at the expense of the whole. In the accompanying plate, the sashes, which are shown in a dulled red, would be unnecessarily prominent if the bright red commonly used were employed. The base and chimneys really supply all the red that is requisite. The color of the window frames, or the lighter adjoining body color, if applied to the sashes would produce entire harmony.

Yellow, when liberally used, always produces a warm advancing effect, and, if not properly balanced by other colors, or if not of a proper tone, would be, to many, very unpleasant. In the example here presented, a most pleasing result has been produced. The yellow is of a slightly reddish tone, relieving the sombre hue of the roof, which in turn serves to deaden somewhat the brightness of the positive color.

The colors used in the illustration are No. 429 for foundation walls and chimneys; No. 107 (sage) for the lower body; No. 66 (yellow) for the upper body; No. 73 for dark trimmings; No. 107 for light trimmings; No. 73 for gable panels. The sash is shown in No. 87, but should have been No. 619.

The combination is very effective; it would answer for almost any location, but would, in particular, stand out grandly on a seashore bluff, if surrounded by a clean shaven lawn, and with a background of blue sky and ocean.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

—Landing House, etc., in Boston, Mass.

PLATE XXVI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building used for this illustration is in Queen Anne style, many fine specimens of which may now be seen, especially at seaside resorts.

In the present plate, and the four succeeding it, examples are presented of painting which now prevails to large extent and is growing in favor.

In the Queen Anne order of architecture, the large sloping roofs, always seen, at any position, by the spectator, have very important bearing on the general color effect, which, with buildings in the style referred to, is usually studied in masses rather than in detail.

Detailed painting, where the Queen Anne style of architecture is concerned, seems out of harmony, because the effect of such treatment is to emphasize unimportant features at the expense of the whole. In the accompanying plate, the sashes, which are shown in a dulled red, would be unnecessarily prominent if the bright red commonly used were employed. The base and chimneys really supply all the red that is requisite. The color of the window frames, or the lighter adjoining body color, if applied to the sashes would produce entire harmony.

Yellow, when liberally used, always produces a warm advancing effect, and, if not properly balanced by other colors, or if not of a proper tone, would be, to many, very unpleasant. In the example here presented, a most pleasing result has been produced. The yellow is of a slightly reddish tone, relieving the sombre hue of the roof, which in turn serves to deaden somewhat the brightness of the positive color.

The colors used in the illustration are No. 429 for foundation walls and chimneys; No. 107 (sage) for the lower body; No. 66 (yellow) for the upper body; No. 73 for dark trimmings; No. 107 for light trimmings; No. 73 for gable panels. The sash is shown in No. 87, but should have been No. 619.

The combination is very effective; it would answer for almost any location, but would, in particular, stand out grandly on a seashore bluff, if surrounded by a clean shaven lawn, and with a background of blue sky and ocean.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when at distance, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.

Painted from the colors in the book.





PLATE XXVII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is a continuation of the Queen Anne series in different combination of colors.

The design, in this case, presents an example of graded painting. In the panels of the pediment of the gable, a light yellow tint stands out brightly; below this a tint is used in which the yellow is very much subdued, while on the lowest story the yellow is found in the rich olive employed. Although yellow is a largely controlling element in the three colors shown in this example, the colors are so selected, in their gradations, as to contrast one another, and they are also relieved and balanced by the red of the roof and foundation walls.

The colors shown in the illustration are No. 73 on the lower story and trimmings; No. 152 on the middle story; No. 67 on panels of gable, etc.; No. 429 on roof and chimneys; No. 619 on foundation walls, and the same on sashes.

The combination is a good one for any location, and is at present in actual use. A dwelling done in the same arrangement has been singled out as presenting the handsomest appearance in a group of exceptionally well painted houses.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of the painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.

PLATE XXVII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is a continuation of the Queen Anne series in different combination of colors.

The design, in this case, presents an example of graded painting. In the panels of the pediment of the gable, a light yellow tint stands out brightly; below this a tint is used in which the yellow is very much subdued, while on the lowest story the yellow is found in the rich olive employed. Although yellow is a largely controlling element in the three colors shown in this example, the colors are so selected, in their gradations, as to contrast one another, and they are also relieved and balanced by the red of the roof and foundation walls.

The colors shown in the illustration are No. 73 on the lower story and trimmings; No. 152 on the middle story; No. 67 on panels of gable, etc.; No. 429 on roof and chimneys; No. 619 on foundation walls, and the same on sashes.

The combination is a good one for any location, and is at present in actual use. A dwelling done in the same arrangement has been singled out as presenting the handsomest appearance in a group of exceptionally well painted houses.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in mass, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of the painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Copyright 1904 by Wm. H. Harrison





PLATE XXVIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. XXVI and XXVII, and a further continuation of the Queen Anne series.

The design shown is another, and very excellent, example of graded painting. The lower part of the structure is in a rich deep olive, the middle part in a lighter olive, while the upper part is in an olive lighter still, the latter being, in fact, a very good representation of the tertiary color—Citrine. The maroon of the roof and foundation, offers, in this combination, an excellent complement to the prevailing olive tone of the other portions of the building. The gable of the entrance porch is painted with pleasant effect, in the lightest color. If so desired, the darkest trimming color might be applied to all the roof cornices with good result.

The colors used in the illustration are No. 73 for the lower part body color, and No. 147 for the middle part; No. 144 for the panels of main gable and entrance porch gable; No. 595 for the dark olive trimming; No. 429 for foundation and chimneys; No. 154 for roof, and No. 87 for roof cornices.

In this plate the printer has failed to reproduce the colors of the original design, which called for No. 147 for the body of the lower part of the building, with No. 148 for the dark trimming color. The design, as it stands, is very satisfactory; but the original idea, if carried out, would have given even a richer effect.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Copyright 1887 by J. B. Harrison & Co.

PLATE XXVIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

The building in this illustration is the same as in Plates Nos. XXVI and XXVII, and a further continuation of the Queen Anne series.

The design shown is another, and very excellent, example of graded painting. The lower part of the structure is in a rich deep olive, the middle part in a lighter olive, while the upper part is in an olive lighter still, the latter being, in fact, a very good representation of the tertiary color—Citrine. The maroon of the roof and foundation, offers, in this combination, an excellent complement to the prevailing olive tone of the other portions of the building. The gable of the entrance porch is painted with pleasant effect, in the lightest color. If so desired, the darkest trimming color might be applied to all the roof cornices with good result.

The colors used in the illustration are No. 73 for the lower part body color, and No. 147 for the middle part; No. 144 for the panels of main gable and entrance porch gable; No. 595 for the dark olive trimming; No. 429 for foundation and chimneys; No. 154 for roof, and No. 87 for roof cornices.

In this plate the printer has failed to reproduce the colors of the original design, which called for No. 147 for the body of the lower part of the building, with No. 148 for the dark trimming color. The design, as it stands, is very satisfactory; but the original idea, if carried out, would have given even a richer effect.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

Colours H. & C. 1/2 lb. 3/4 lb. 1 lb. 1 1/2 lb. 2 lb. 3 lb. 4 lb. 5 lb. 6 lb. 7 lb. 8 lb. 9 lb. 10 lb. 12 lb. 15 lb. 20 lb. 25 lb. 30 lb. 35 lb. 40 lb. 45 lb. 50 lb. 55 lb. 60 lb. 65 lb. 70 lb. 75 lb. 80 lb. 85 lb. 90 lb. 95 lb. 100 lb.





PLATE XXIX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is another illustration in the Queen Anne series. The combination shown, although a bold one, is well suited to the class of architecture. Examples, which have been practically, executed, have been much admired.

In the present design only three colors are employed. The entire lower part of the building, above the foundation, is in a dark bronze green, No. 105. The upper part is a warm yellow tint, No. 66, trimmed with the same bronze green used on the lower portion of the structure. The roof and foundation are in No. 154, which relieves and balances the other colors, and makes a very harmonious whole.

Some cottages similar in design, both in architecture and painting, to the illustration given, have been done with a lighter yellow tint than No. 66, say No. 67, and the effect is equally good.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS

PLATE XXIX.

When colors are mentioned by number, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is another illustration in the Queen Anne series. The combination shown, although a bold one, is well suited to the class of architecture. Examples, which have been practically executed, have been much admired.

In the present design, only three colors are employed. The entire lower part of the building, above the foundation, is in a dark bronze green, No. 105. The upper part is a warm yellow red, No. 66, contrasted with the same bronze green used on the lower portion of the structure. The roof and foundation are in No. 114, which relieves and balances the other colors, and makes a very harmonious whole.

Some cottages resemble in design both in architecture and painting, to the illustration given, have been done with a lighter yellow red than No. 66, say No. 67, and the effect is equally good.

It will be understood that colors as named herein, in our sample sheet, differ in appearance from their effect when so named, as on a building. The purpose of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on wood work. As to these and "country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
 IN COLORS SELECTED FROM
 HARRISONS' "TOWN & COUNTRY"
 READY MIXED PAINTS.





PLATE XXX.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This illustration is the last of the Queen Anne series and presents a good example of graded painting. The yellow, emerging from the olive of the lower part of the building, through the yellowish shade of the middle part, culminates in a nearly pure color in the panels of the gables.

There is an excellent balance of rich coloring in the arrangement shown, and it will look well in any position, so far as surroundings are concerned.

The colors used in this design are No. 149 for the body olive of the lower part, and No. 150 for the trimming olive; No. 144 for the middle part body, and No. 150 for trimming; No. 64 for panels of main gable and the gable of entrance porch; No. 429 for the maroon at base, and No. 618 for the maroon on trimmings; No. 87 for the red of roof.

The printer, in this instance, has not brought out the full color of the No. 144; the actual effect, in painting, will be richer than the illustration conveys.

If objection is felt to an excess of maroon, the dark olive trimming of the lower part may be carried throughout, in place of the maroon used on the stiles of the gable panels, and on the cornices of the roof.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.

(London) 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.





PLATE XXXI.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

With this illustration a new series is commenced. The building used is a small one of English Cottage style, which admits of a free treatment in painting with good effect.

Printing ink, in this plate, has not done justice to the original design. The colors directed to be used for painting will produce a better result than that brought out in the example.

The colors to be employed, for the arrangement illustrated, are No. 83 for the general body of the building; No. 140 for trimming; No. 429 for roof and foundation; No. 619 for sashes; No. 81 for the wood work below first floor. The color shown for No. 81 is not good, but the paint itself will give proper effect.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISON'S "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XXXII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This illustration is a further example in the English Cottage series.

The design in this case is in a different style of coloring from any other of those shown in either the Queen Anne or English Cottage series presented in Plates XXVI to XXXV. The difference consists in the fact that a relief to the ochrous yellow monotone of the house is given by a bright yellow having the effect of a strong light. The treatment in question is rather in opposition to the conventional method of Queen Anne and English Cottage painting; but it certainly has a bright, brilliant effect, and work on which the innovation has been tried, has excited a great deal of admiration.

The colors used in the illustration are; No. 68 for the foundation; No. 156 for the body of the cottage; No. 429 for the sash and roof. The bright yellow employed for relief is No. 109. The body color, No. 156, is not shown on the sample sheet of "Town and Country" paints.

Anyone wishing to leave out the bright yellow, from the above arrangement, may do so with propriety. The effect produced will be less striking and more modest, but it will still be very harmonious.

The bluish gray color on the foundation is very necessary to the effectiveness of the combination.

The window shades are shown of a greenish gray, similar to No. 81, and their color assists materially in perfecting the harmony of the design.

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PLATE XXXIII.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

This is a continuation of the English Cottage series, and the combination shown is considered one of the most effective made. The illustration, rich as it is, does not entirely convey the attractiveness reached by actual painting in the colors designated.

The deep body color is No. 146; the olive trimming color, No. 595. The bright yellow on the gable is No. 67. The bright green tint in gables, etc., is No. 135. The maroon color of the sashes is No. 429. The red of the roof, No. 87. The brown of the foundation, No. 76.

No. 101 might be used for body color, in place of 146, with most excellent effect.

The window shades are shown in color similar to No. 108.

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Handwritten signature or mark



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XXXIV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

Another illustration in the English Cottage series, presenting a plain, but very effective, three color combination.

The colors, in this case, are the same as those used in the design on Plate XXIX, but the style of architecture permits a different distribution of the bronze green.

The yellow tint in the illustration is No. 66. The bronze green, No. 103. The maroon, on foundation and roof, No. 154.

The window shades shown are similar to No. 107; but if a color like No. 150 were used the effect would be better.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.



EXAMPLE OF PAINTING
IN COLORS SELECTED FROM
HARRISONS' "TOWN & COUNTRY"
READY MIXED PAINTS.





PLATE XXXV.

Where colors are mentioned by numbers, reference is intended to sample sheet of "Town and Country" paints, which will be found in the front part of this work.

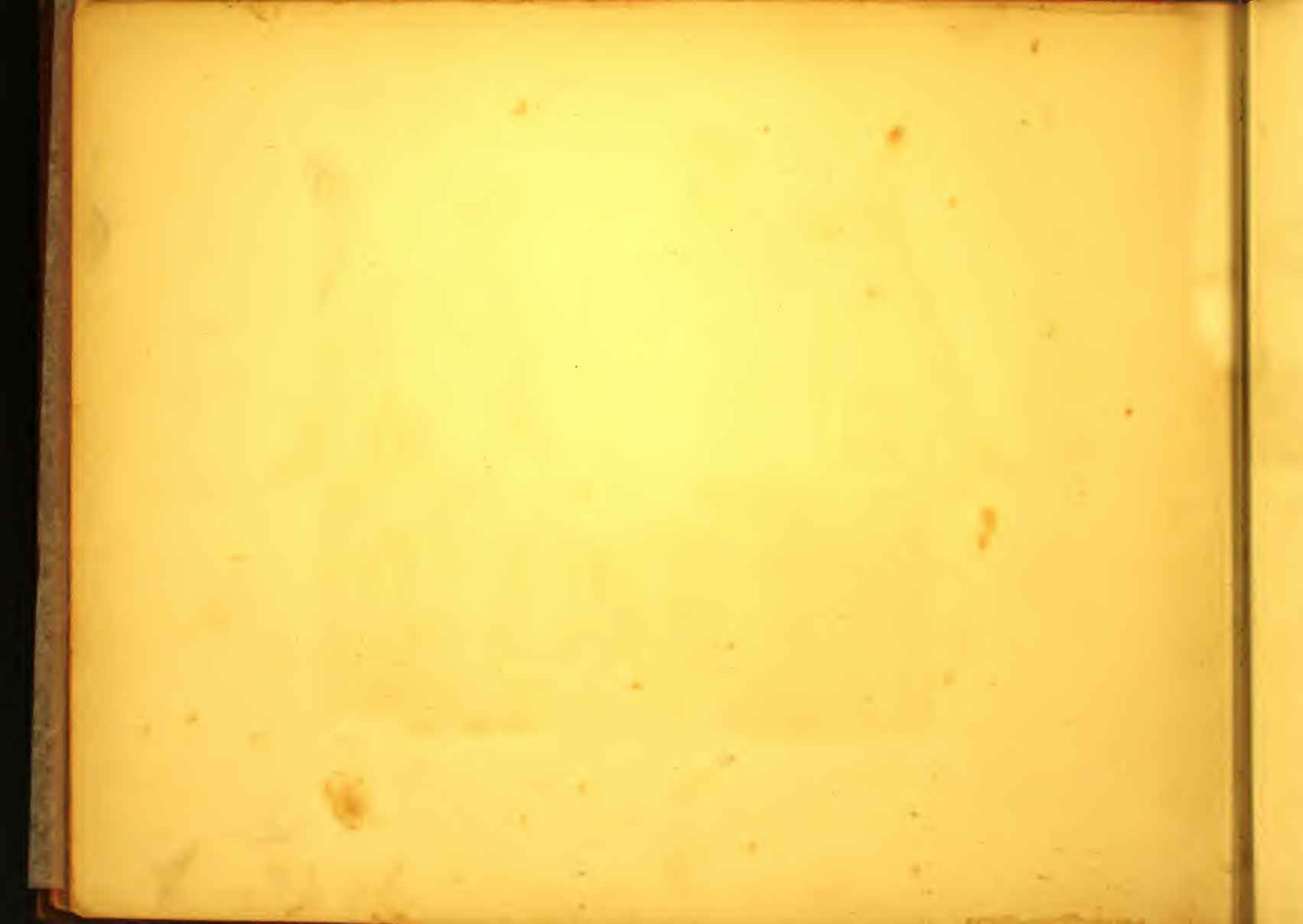
This illustration completes the English Cottage series. The design, with the exception of the treatment of the roof, is quite similar to the example in Plate XXXIII, and serves well to show the great value of maroon in such a combination. While to many, especially those who prefer coloring to be much subdued, the effect will be pleasing; to others, the substitution of grey for the maroon will take away the fullness and completeness of coloring, which the example in the plate named will have for them.

The dark color of the body is No. 144. The trimmings resemble No. 149; but, for proper effect, should be No. 151. The yellow of the gables is No. 66. Foundation, No. 76. Sash, No. 429. Roof, No. 107.

The color in which the window shades are shown is a sort of apple green.

It will be readily understood that colors in small strips, as on sample sheet, differ in appearance from their effect when in masses, as on a building. The purport of the plates in this book is to give, as nearly as possible, the effect of painting as it will appear on actual work. If "Town and Country" paints are ordered according to directions given the proper result will be obtained.









"TOWN & COUNTRY HOUSE PAINTING."

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